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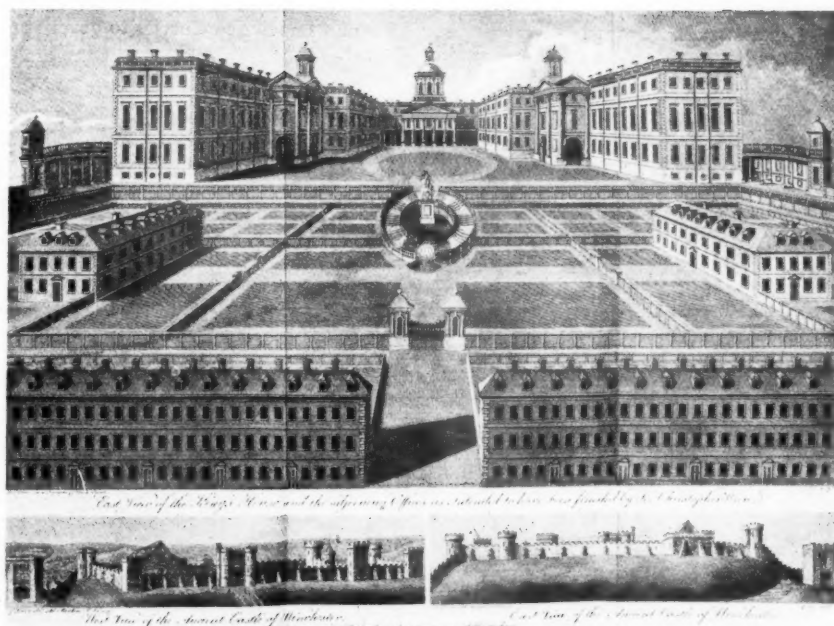
23 NOVEMBER 1929

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ST. JOHN'S, WESTMINSTER
From a water colour drawing by A. B. Yeates, F.S.A.



ENGRAVED VIEW OF WINCHESTER PALACE
From Milner's *History of Winchester*

Winchester Palace: Built by Sir Christopher Wren for Charles II, 1683-5

BY ARTHUR T. BOLTON [F.].

The Royal Institute is to be congratulated on a very valuable addition to the Library,* the gift of Mr. S. J. Wearing [F.], of Norwich. This is an MS. volume, which must have belonged to Sir Christopher Wren, and contains records of the building of his Palace for Charles II at Winchester.

It is doubtful if it ever was an official book, as it seems rather, from its somewhat casual and incomplete state, to be a private record book of documents and contracts relative to the building of this Palace. At the same time, from references in the Greenwich Hospital Minutes, it is certain that a book of this kind was officially kept, in which contracts were ordered, on signature, to be entered. This Winchester book contains some 300 pages, of which about two-thirds are blanks, inter-

spersed, as it has been begun in several sections simultaneously, on some system of arrangement which is not now very clear.

A section is devoted to reports, valuations, and agreements, made for the purchase of properties. The old Castle of Winchester, surrounded by great ditches, and roughly oval in form, had been sold in lots, or perhaps was in the hands of squatters, and these had to be bought out separately, to a total value of £7,180.

This preliminary business seems to have given Wren a good deal of trouble, as he had to journey specially to Winchester, in company with Mr. Fisher, who was acting for the Treasury. The Mayor and Corporation, naturally desirous of a Royal resident in their city, seem to have forwarded the business in every way, exposing the rapacity of some of the owners.

The motive of the King, in his project of building a

**Winchester (Royal) Palace*. Building contracts. Signed Chr. Wren and probably his MS. Ms. fo. n.p. [1682-85].

miniature Versailles at such a distance from London, is explained by historians as arising from a general disgust with recent metropolitan events, such as the execution

close relations with the French Court, in view of their insidious advice to Charles to govern without a Parliament.

*We have received your letter written having been employed in —
 ending his Majesty's letters at Portsmouth upon which there Remained
 a due due your words to come of us respectively and his Majesty
 having given leave to write to the effect of the words to give of —
 could at present and in the present time of day. But being persons come
 come being there, toward payment of money due. But being persons come
 and as it is now, there that we will be to the extent now being in the
 that there, possible formerly for the said ending, come about nine-
 hundred lead as it shall of in the present, measured by our persons, as
 in a mark of the King, and the other, such as we shall approve, at the
 rate of — Twenty four shillings per load, squares and others, and
 that which lies at Dainford Hill and in the Forest measured in —
 like manner at the rate of — fourteen shillings the load, as accordingly
 at each man's debt with other loads in the Forest of the said time —
 with to receive each man our proportion of the said price for the
 part of payment, and to discharge the debts of the said of the same money
 as every man's said proportion shall amount unto, respectively, William
 our master in the said day of the ordinary, and so forth.*

In witness whereof
Richard Browne
John Wallbridge

John Tompion
Sir Christopher Wren
John Walker
Edward Strong
Nicholas Jaccobin
James Gibbs
Matthew Roberts
John Hayley
William Brouncker
Rowley M. White
John Paulson
Corris Emmet
John Sturges

FIG. 1.—AGREEMENT TO TAKE TIMBER

of several of his particular friends, victims of the involved religious and political intrigues of the day. The secret treaty of Portsmouth, renewed in 1678, was comparatively recent, and Winchester may have possessed advantages as a centre for the private maintenance of

Urgency was required of Sir Christopher Wren, and he seems to have zealously responded, for, in the brief period before the sudden death of the King on 6 February 1685, an astounding amount of heavy work had already been done. The structure was far enough ad-

vanced to have a roof over it, when the order to suspend the work was given by James II on his accession.

The accumulated materials were later on drawn upon for the building of Hampton Court Palace (see *Wren Society*, vol. iv, pp. 23 and 29). The value in 1689-91 of stores drawn from Winchester was nearly £1,200. Say £6,000 of our money to-day.

One of the most curious documents in the MS. book is an agreement, signed by the master tradesmen to take timber from the New Forest, as felled for this building by Royal Warrant, in part payment of debts upon it so long overdue to them (Fig. 1).

An idea of the involved finance of Wren's building operations has been given in connection with the work immediately following at Hampton Court (1688-1694). These Winchester contracts will be given in Vol. vii. of the *Wren Society* for 1930, and will serve as a common model of those in use in his office. They will be a useful supplement to the specimen accounts already given.

A letter from Sir Christopher Wren, "Winton April 3 1684," addressed to Phillip Parker, Esq., H.M. Paymaster-General, deals with the disposal of £2,000 (Fig. 2).

It seems extraordinary that Wren could keep in mind all the complicated details, arising from his proportional system of doling out the delayed Treasury Grants, according to the state of each man's debt, the transactions extending over ten, or perhaps even, twenty years. The extent, number, and urgency of the works he was engaged upon would of themselves have seemed to render such minute attention to each impossible (Fig. 3).

The next document illustrated here is a record of a letter, 6 February 1687/8, which Wren must have written with a full sense of its sly humour. He begins: "May it please yr. Lordpps," and proceeds to invite them to interpret their own warrants. They have omitted the word "hewadge," but he kindly surmises, as you cannot cart felled trees without hewing them, their "Lordpps" must therefore have had that operation in mind.

Accounts were very personal in those days. Agar is to be charged, or not, his estate being now represented by his widow, for the money was given to him and he was to account for it by the terms of the Warrant, by which he personally received it, as though it were his own.

Towards the end of the eighteenth century this had grown into a scandal, as some recipients loaned out the money, as though it was their own capital, and if they had made a bad debt complications arose when the money was called.

Wren must have regarded Winchester Palace as an important opportunity; drawings for it are mentioned in the Sale List of 1749 (Lot 42; see p. 4 vol. iii, *Wren Society*), and it is to be hoped that some day they

will be recovered. On inquiry it appears, however, that they long ago passed out of the family of the first purchaser, and, if still existing, their whereabouts is quite unknown.

The leading illustration hitherto available has been

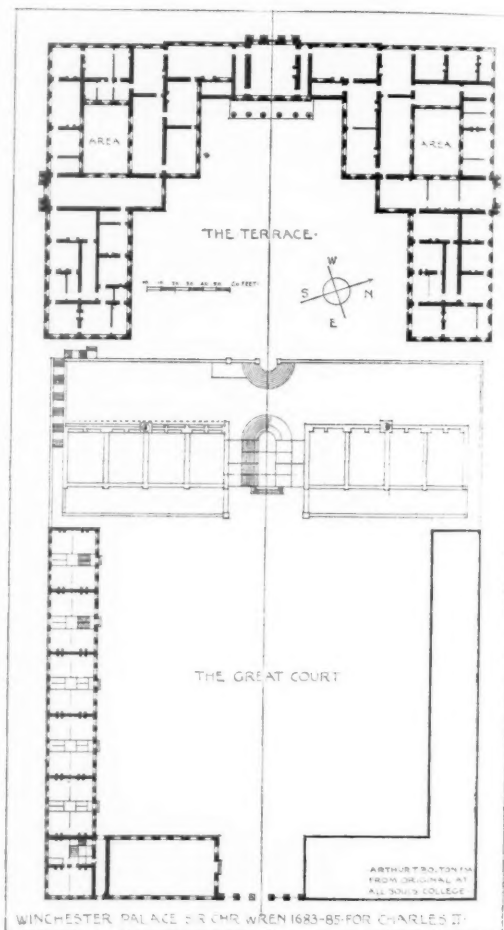


FIG. 5.

the engraving in Milner's *History of Winchester* 1798 (Fig. 4). This plate, the author states, is drawn from an original elevation and plan by Sir Christopher Wren, lent to him for the purpose of his book. It was then in a bad state, and his plate is admittedly a restoration. The statue in the centre is an artist's licence, and the dome is a supposition, filling in a hopelessly damaged piece.

In the All Souls' Collection is a general plan and

(Fig. 5) a foundation plan. I have checked the plan by a site plan, made when the French prisoners were lodged at the Castle, and some fencing to their airing grounds had to be set up. This outline of the building is in the Record Office. At the British Museum, in the King's Library is a drawing (Fig. 6) which gives the north and west elevations. It is a very ordinary office drawing, made by some one like Banks, or Oliver perhaps, but it agrees well enough with the only available plan.

There is a descriptive list of the accommodation, said to be by Wren himself, for the principal floor, in which

their introduction in the Wren additions to Hampton Court. The distribution of the rooms round these two Courts at Winchester is an insoluble problem at present. One visitor implies that the chapels adjoined these courts and were on the ground floor, as is the case in fact at Hampton Court, but if this is assumed the arrangement of the rooms in the Queen's Apartment will not work, as numbered in Wren's list. It would appear that the Queen, Catherine of Braganza, had but a limited share of the principal floor, as compared with the Duke and Duchess. A spare apartment is mentioned but not assigned by Wren, and the occupant intended can be

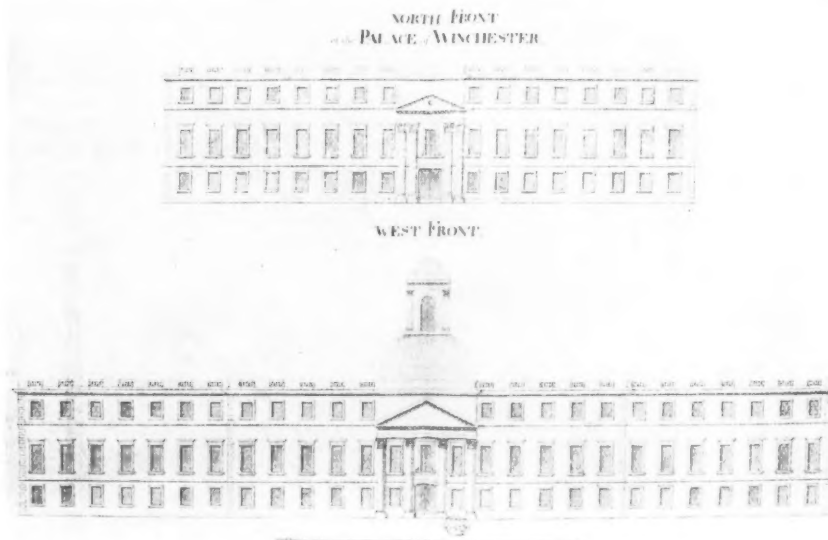


FIG. 6.—ELEVATION: WINCHESTER PALACE
From a drawing in the British Museum

the rooms are given Roman numerals, but with his key plan missing it is practically impossible to make it agree with the only plan we have. I have tried all ways, with the help of Hugh May's Windsor and Wren's Hampton Court plans, but the leading points are missing. It is not even certain whether the two chapels, Church of England and Roman Catholic, were on the ground or first floors; that is, whether they were of one or two storeys in height. Such records by visitors as exist show all the uncertainty of the layman's account of a building in point of plan. The position of the staircases is also very uncertain.

A leading feature of the plan is the use of internal courts or areas, of which there are two, thus anticipating

selected by those well acquainted with the memoirs of the period.

The dogmatic Fergusson, in his reference to Sir Christopher Wren, dismisses Winchester Palace as a "barrack," for which purpose, he says, it is very suitably occupied. If the design, however, imperfectly as it is now known, is interpreted in the light of the immediately succeeding work at Hampton Court, it will be seen that it has a genuine Wren character. The brickwork, upon which great pains were expended, must have possessed the same charm. There is nothing left at Winchester now, as the barrack buildings on the site are a complete rebuilding, simply using some of the stonework of the great order, which is about three feet

in diameter. The detail of this is rich and good, and the great portico, about 63 feet in width, would have been a splendid feature, if it had been completed and preserved.

An idea of the intended dome, 30 feet above the roof, can perhaps be formed from the small original drawing by Wren of the first design for Greenwich, dating 1695-96, and so only about ten years later in date than Winchester. This drawing will be given in facsimile in Plate xxi, vol. vi, *Wren Society* for 1929.

The square mansard dome of the B.M. elevation with its monstrous turret (Fig. 6) is a carpenter's version of a small Wren sketch, and cannot possibly have been so intended.

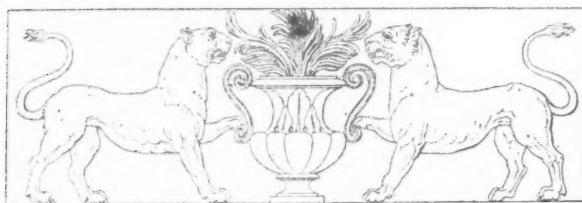
Mulner's view (Fig. 4) shows a different arrangement of the forecourt to that in the All Souls' plan, one which makes possible the "Design for Stables," marked C, as given in *Wren Society*, vol. v, Plate XXXI. This is a very pleasing design, and it can plausibly be assigned to Winchester. It is quite plain that the All Souls' plan is an early and not final one.

The accounts of the Palace by visitors in 1722 and 1724, as well as the note in the "Parentalia," based on Camden's *Britannia*, do not help us very much, as has been explained above, so that the internal arrangements must remain uncertain, unless some of the missing drawings can be recovered.

It may be assumed that the rooms were more in the

English tradition, freer in disposition and less subdivided, than the new Apartments that Dutch William so cordially approved of at Hampton Court. It would appear to be the case that the Winchester windows were not to be sashes, but the older English casements in solid wood frames, as was also the case in May's works at Windsor. It seems to be the case that only a few isolated sash windows were used, prior to the building of Wren's additions to Hampton Court. As the frames were solid with wheels, or runners, prior to the use of hollow cased sash boxes, the point is not quite so clear, as it could otherwise be. The timber at Winchester is to be 6 by 4, and "to stand edgeways," the principal windows being 11 feet by 4 feet 8 inches. This suggests a central mullion and upper transome, arranged in the usual English way. They did not trouble to specify the rebates and labours in those days, for a matter of 130 windows costing ten shillings per piece.

It is hoped that this notice will interest members in the work of the Wren Society. The Winchester documents will be given in full in vol. vii for 1930, together with all that can be gathered of the Wren additions to the other Royal Palaces of his time. The subject is exceedingly difficult, resulting from the many subsequent alterations, but the bringing together of isolated drawings has already, in the case of Greenwich Hospital, made clear much that has hitherto been obscure, and this result will become increasingly evident with every succeeding volume of the Society's work.



Varnhem Abbey, Sweden

BY LL. E. WILLIAMS [4.].

Some thirty miles due west of the little port of Hjo on Lake Vattern, in an open valley at the foot of the Billing Hills are the remains of the Cistercian Abbey of Varnhem. The ruins of the conventual buildings have been cleared, and the accumulations of earth and rubbish removed down to the original floor levels. The Abbey church has also undergone a thorough restoration, carried out with great

tercians were invited to Sweden in 1143 when a small band of missionary monks from Clairvaux settled on the eastern shore of Lake Vattern and founded the monastery of Alvestra. Varnhem was an offshoot from Alvestra, for in 1150 some of these monks crossed the lake and settled in that neighbourhood. They were led by a Frenchman who became the first Abbot of the new House. It would

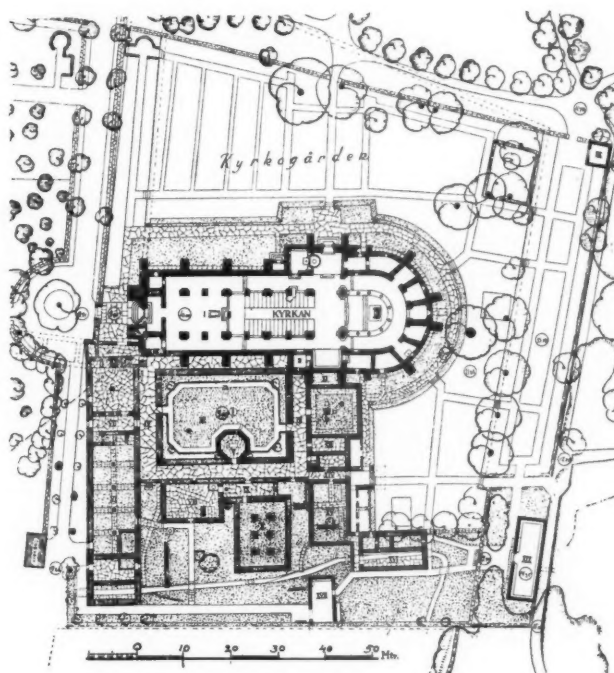


FIG. 1

- | | | | |
|---|-------------------------------------|-------------------------------------|-----------------------------------|
| 1. Birger Jarl's Tomb | 6. Hall with Central Row of Pillars | 11. ? | 16. Lavatories with Water Conduit |
| 2. Mortuary Chapel of Magnus Gabriel de la Gardie | 7. Entrance | 12. The Chapel House | 17. ? |
| 3. The Cloister Garth | 8. Kitchen | 13. Small Room | 19. Modern Museum |
| 4. The Cloister Walk | 9. Lobby to Kitchen and Refectory | 14. Passage to Gardens | 20. Modern Building |
| 5. The Lavatory | 10. The Refectory | 15. Large Room or (?) Abbot's House | |

care and judgment—a difficult task, as it has suffered much from earlier “restorers.” The building as it stands to-day presents many features of interest not usually found in Cistercian churches.

Christianity came late to Sweden. The same year in which William I landed in England, Sweden was distracted by civil war between the Pagan and Christian parties, and it was not until the reign of Eric IX that militant Christianity was finally successful. The first Cister-

be in accordance with the Cistercian practice to begin a new abbey in a humble way, and the original buildings were probably of wood. The period was one of constant civil war until 1222, and in 1230 these first buildings were entirely destroyed by a disastrous fire.

The present church was begun in 1250 under the patronage of the great Birger Jarl whose relation to the royal house of Sweden was very similar to that of Pepin with the decaying Merovingian dynasty. When this noble



FIG. 2.—RECONSTRUCTION OF WEST FRONT, CIRCA 1260
Sketch from a Drawing by Herr Axel Forrsén

who had made himself master of the country died in 1266, the Abbey church was so far completed that he was able to be buried in front of the "Altar of the Holy Rood" in the nave. This tomb, which for many years had been lost, was rediscovered in 1920, and the fragments of the sculptured monumental slab which had been removed and broken up were restored and replaced in their original position. It represents three figures in high relief; the centre figure is crowned while the two outer have the appearance of tonsured monks; all three figures have long draperies of a classic type, the ends of which in two of the figures are caught up in a fold over the left arm. The work is typically Romanesque, and must either have been imported or is the work of some foreign artist.

Throughout the ceaseless disturbances of the thirteenth and fourteenth centuries, the Abbey, together with the House at Alvestra and the later foundation of St. Bridget at Vadstena appear to have flourished undisturbed, but in 1394, four years before the Union of the Three King-

doms, Varnhem was again destroyed by fire, though the destruction this time was not complete, and as far as the church was affected must probably have been confined to the outer roof as the vaulting was not damaged.

The blow was severe enough, however, to prevent financial recovery, and the Abbey gradually declined until in 1527 it was confiscated to the Crown. In 1531 Laurentius Petri was consecrated the first Protestant Archbishop of Sweden at Upsala, and when in 1544 the Roman Catholic Church was abolished, the Abbey church became, as in England at the Reformation, the parish church of the neighbourhood under the new religion.

During the Danish wars the church was again burnt in 1566, and appears to have remained derelict until the middle of the seventeenth century. Between 1654-74 the Chancellor, Count Magnus Gabriel de la Gardie, undertook a drastic restoration of the ruins, altering them to his idea of what a mediæval church ought to be—Sweden, too, had her Gothic revival—and the external appearance to-day is almost wholly the result of this work.

The church of 1250 was built of limestone laid in even courses with sandstone dressings and mouldings to doors and windows (Fig. 1). It was of the simplest design, devoid of towers, spires, and the present enormous buttresses which were added by de la Gardie. Contrary to the usual Cistercian practice the plan is apsidal with a ring of radiating chapels at the east end, a feature obviously copied from Clairvaux.

The present arrangement of the west front dates from the seventeenth century. Originally there was but one tower with a slight projection which finished with a pent against the nave gable (Fig. 2). The three light west window was longer, and the doorway was placed in the west wall of the north aisle. De la Gardie raised the sill of the window, moved the doorway to a central position, built a north tower and enlarged the south tower to match it (Fig. 3.) He carried up both towers, finishing them with the present roofs and small spires. On the north face of the south tower the joint between the mediæval masonry and the seventeenth century addition is clearly visible. The west door is in three recessed orders carried on small shafts with moulded caps, and the arch mouldings above are encircled at the apex and halfway down each side with a clumsy bulbous ring, copied from the bands between the

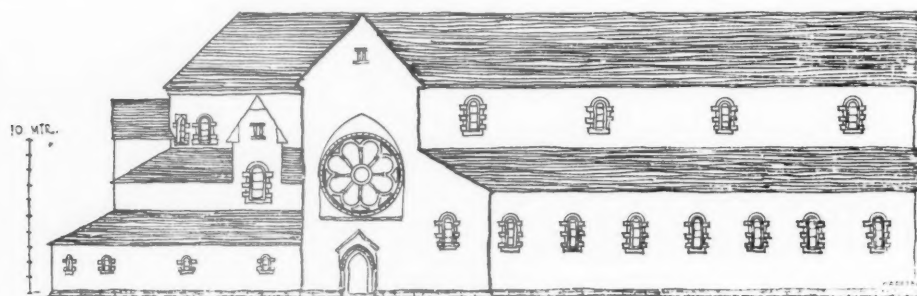


FIG. 4.—RECONSTRUCTION OF NORTH FAÇADE, CIRCA 1260
Sketch from a Drawing by Herr Axel Forrsén



FIG. 3.—WEST FRONT



FIG. 5.—NORTH TRANSEPT



FIG. 6.—SOUTH FAÇADE



FIG. 7.—EXTERIOR OF APSE

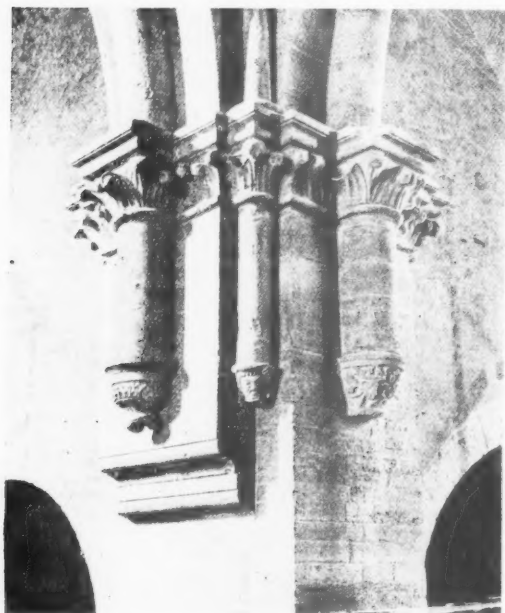


FIG. 8.—VAULTING SHAFT AT CORNER BETWEEN NAVE AND NORTH TRANSEPT

vertical length of marble shafts surrounding a thirteenth century Gothic pier.

The north façade with the transept and rose window has been little altered except for the enormous buttresses which de la Gardie built all round the church. The plain semi-circular headed windows are in the original positions (Fig. 4). The porch may have been a later addition to the transept; it is foliated with the projecting stone pent carried on two carved Romanesque columns, and is curiously like the porch in the church at Shövda, a few miles away (Fig. 5). The central wooden tower with its bulbous spire is entirely de la Gardie's work, and the present restorers have wisely left it as typical of the period.

The south façade is similar to the north except that the aisle windows are shorter, to clear the roof of the cloister walk below (Fig. 6). Between 1889-1891 a restoration was carried out with more fervour than judgment, and a large rose window was inserted in the south transept gable presumably to balance that already existing on the north; the roof of the chapter house originally must have hidden this transept almost entirely.

The apse presents several peculiar features. Here again the great buttresses are additions, but the three gables rising from the aisle wall would have broken the line of the ambulatory roof and avoided the ugly line of two semicircular roofs one above the other. Internally these gables have a bad effect, especially the eastern one, which blocks the light of the clerestory, but the design is

interesting as an attempt to solve the problem of the ambulatory lighting. (Fig. 7).

Entering by the west door one is in the Galilee common to Cistercian churches. The walls to the north and south were built in 1710 to convert the western bays of the aisles into mortuary chapels.

Beyond this Galilee the general appearance of the church has been restored almost to the original condition of 1250, except that the screen of the west end of the monks' choir is missing and modern pews take the place of the old choir stalls.

The nave is divided into seven bays by massive square limestone piers surmounted by very slightly pointed arches. The two westernmost piers on each side have small mouldings at the arch springing, but the remainder have this moulding on three sides only, the fourth side being originally concealed by the back of the monks' stalls. The monastic choir extended four bays west of the crossing, and is marked by a difference of level in the floor. The nave altar has been rebuilt, and in front of it is the restored tomb of Birger Jarl. There are no remains of any stone screen dividing the choir and nave.



FIG. 9.—SOUTH AISLE

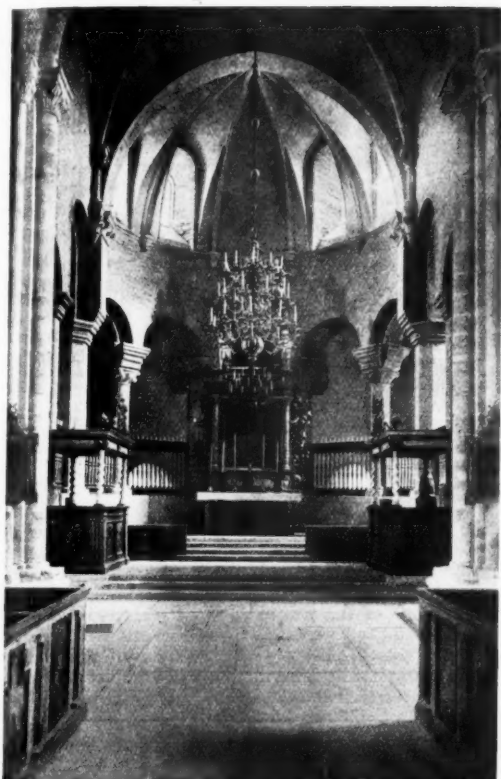


FIG. 10.—CHEVET

Each alternate pier has a pilaster projecting on the aisle side which corresponds to the main transverse arches of the nave vault. This vault is brought low down on the walls, and is quadripartite, each bay of the vault embracing two bays of the nave arcade. There is no triforium, and a curious feature of the design is the placing of the clerestory windows centrally over the intermediate piers. The corbels from which the arch ribs spring are typically French in character (Fig. 8). While the nave has transverse and diagonal ribs the aisle vaults are simple groined vaults without ribs, but with transverse arches (Fig. 9).

The east end with the ambulatory and radiating chapels is a departure from the usual Cistercian plan, and may have been an attempt to reproduce that of Clairvaux. The apse does not begin until two bays east of the crossing, and while the first bay had semicircular arches struck in the normal manner, those of the record are violently stilted, and have attached to their eastern sides a heavy projecting pilaster springing from a moulded corbel above the pier cap. This pilaster carries the transverse arch of the apse, and thus the first bay of the presbytery east of the crossing has a similar vault to the nave em-

bracing the bays of the arcade below, but in this case with no clerestory window as the external gables butt against these walls. The apse has five bays supported on two octagonal and two cylindrical columns. These latter, which have the only carved caps in the apse, are shorter than the others, and the difference in height is made up by an exaggerated group of mouldings placed above the caps almost like a classic entablature (Fig. 10). The five arches of the apse are slightly less than semicircular and unmoulded, and above is a blank wall terminating with a moulding and rounded corbels at the sill level of the clerestory. Only four windows light the apse, the blank space in the centre being blocked on the outside by the eastern gable. Although there are vaulting ribs the real design of this apse is that of a semi-dome pierced with four lights, the lower part of the vault not being carried at all on the back of the rib.

The presbytery is divided from the ambulatory by a low wall surmounted by a painted wooden grille. This grille, together with the reredos and the two canopied royal pews, dates from about 1650, and both the carving



FIG. 11.—AMBULATORY CHAPEL

and colour decoration are interesting examples of Swedish renaissance design.

The chapels of the ambulatory were originally nothing more than small square chambers, each lit by one semi-circular-headed window; two have been absorbed and altered and walled off as mortuary chapels, but in the seventeenth century the five eastern ones were turned by de la Gardie into cenotaphs of the mediæval Swedish kings. The Chancellor employed the Italian, Carlo Carove, to design the elaborate plaster vaults with their heavy ribs and "putti." The original vault probably remains behind the plaster as the mediæval corbels appear below the plaster acanthus leaves at the four corners. In these chapels were placed upon raised plinths sham tomb slabs carved in imitation of what de la Gardie considered to be the mediæval mode. These have no value and might with advantage have been removed in the last restoration. (Fig. 11.)

About the end of the seventeenth century the south transept was enclosed by an iron grille as the memorial chapel to the family of de la Gardie.

The ruins of the conventual buildings on the south side of the church follow the common monastic arrangement, and had a system of water drainage. All these ruins have been carefully conserved under the direction of the State Antiquary Professor Sigurd Curman and the architect, Herr Fossen, to whose monograph I am indebted for the plan and sketches of the church in 1260. The restorers have, as a rule, not added to the height of the existing walls, and any new stones which were inserted were marked R.K. (reconstructed).

Varnhem Abbey, together with the transitional Romanesque church at Skara, the ruins at Alvestra, and the great nuns' church at Vadstena, form a group of mediæval buildings which up to the present seem to have received little attention in this country.

Piranesi and Lord Charlemont

GRAHAME B. TUBBS [A.].

The place that an artist will ultimately take in artistic history is notoriously difficult to gauge; one man will enjoy enormous prestige among his contemporaries, but will be completely ignored by future generations; another will, on the contrary, starve, but his works may sell for enormous sums in later times; there is a third class, however, in which the admiration of his own generation is echoed by posterity, and it is to this group that G. B. Piranesi belongs, as, although his reputation suffered partial eclipse during the latter part of the last century, his work is to-day as popular as it was at his death 150 years ago.

During his lifetime he was almost one of those "sights of Rome" that no Englishman on the Grand Tour could afford to miss, nor could he neglect to visit his shop in the Palazzo Tomati to buy prints to take home, to prove that he was, indeed, a *bonâ-fide* traveller. The extent to which Piranesi was patronised by English visitors may be verified by an inspection of almost any country-house library dating back to the middle of the eighteenth century.

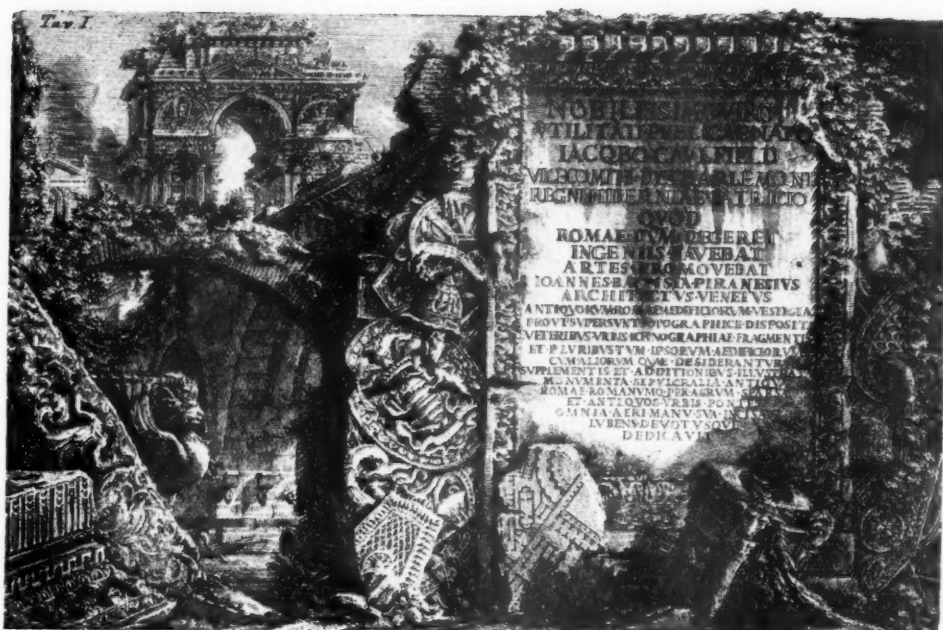
The Royal Institute Library has recently acquired a small book by Piranesi which is of interest both for its beauty and rarity and for the information that it gives us about his business affairs. It is the *Lettere di Giustificazione scritte a milord Charlemont*, a small quarto volume of 28 pages with 8 etched plates, an ex-libris border and 5 etched head and tail pieces. It was published in 1757 and deals with an amusing episode in Piranesi's tempestuous life—the dedication of his great work on the Sepulchral Remains in Rome, *Antichità Romane*, to the Irish statesman, Lord Charlemont.

Like many young nobleman of the time, Charlemont was, at the age of 18, sent to live in Italy, travelling far afield and visiting, among other places, Egypt and the Greek Islands. He stayed for some years in Rome and established a reputation as a connoisseur and patron of the arts by founding the "Academy of English Professors

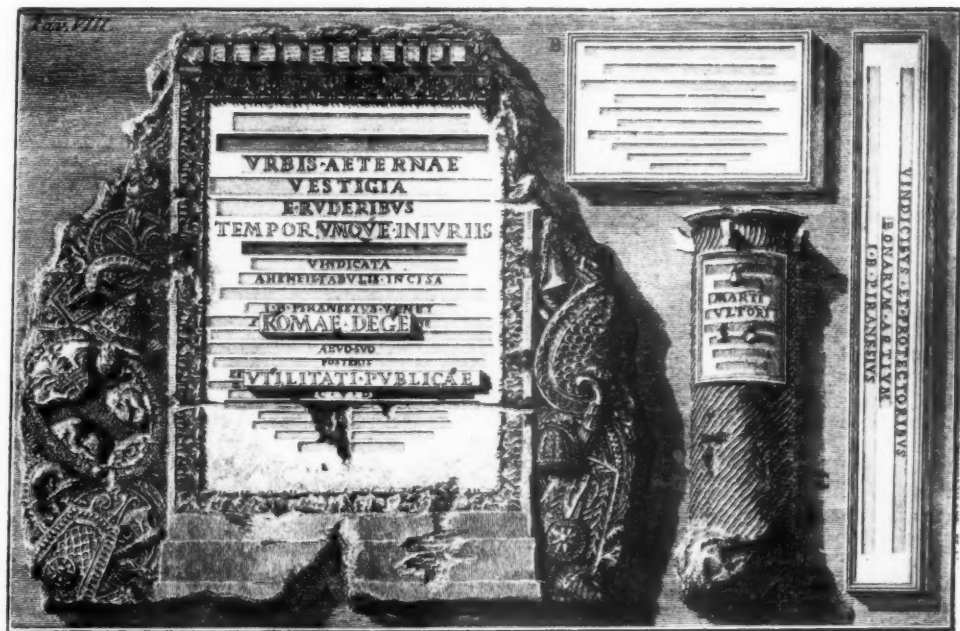
of the Liberal Arts"; it was due to his prominent position in artistic circles that Piranesi arranged to dedicate his forthcoming volume to him. When Charlemont returned to Ireland in 1754 he left the final arrangements in the hands of the painter, John Parker, who collected antiques and modern works for clients and whom Charlemont had put in charge of his Academy. As it turned out, he could hardly have made a worse choice, as Parker's misconduct was eventually responsible for the closing of the Academy, and his lack of sense and decency caused Charlemont to be involved in an absurd quarrel with Piranesi which would certainly not have occurred had he been able to arrange things himself, as chief among Charlemont's estimable qualities were tact and a talent for mediation.

Piranesi's original intention was to publish *Antichità Romane* in one volume, but he accumulated such a mass of material that he found it would fill four large folios instead of one; Charlemont and Parker knew of this alteration, as they had approved a revised dedication.

On the publication of the book, Parker called on Piranesi, and, on behalf of Charlemont, offered to buy prints to the value of 100 scudi (£25) and to make him a present of another 100 scudi. Piranesi considered this to be quite inadequate payment for the four dedication plates and was furiously angry with Charlemont for making an offer that he considered to be an insult. Parker evidently bungled the matter badly, and when he was unable to come to a settlement he sent one Signor A. G. to see Piranesi and to try and effect a settlement. He, however, was no more successful than Parker, but, indeed, made matters worse by showing Piranesi a letter purporting to come from Lord Charlemont, saying that if his final offer of 50 zecchini was rejected, that he (Lord Charlemont) would have Piranesi assassinated! Piranesi generously declined to believe in the genuineness of the letter, but immediately recalled the volumes already sold, erased Charlemont's name and coat of arms from



From Piranesi's *Lettere di giustificazione scritte a Milord Charlemont . . .*, Rome 1757
(Original frontispiece of *Antichità Romane*, Vol. 1)



From Piranesi's *Lettere di giustificazione scritte a Milord Charlemont . . .*, Rome 1757
(Showing his intended alterations to sections of the frontispieces of Vols. 1 to IV of *Antichità Romane*)

the title pages and published his letters to Charlemont, together with much reduced facsimiles of the four title pages, also other plates showing how they appeared in subsequent editions, after the erasures. These pamphlets he presented to his friends with a manuscript inscription giving the name of each recipient, possibly in his own handwriting (the R.I.B.A. copy has the inscription: "Per l'Ill-mo Signore il Sig. Abate Venuti Preside delle Antichità Romane"). Owing to its violent tone and to the offence it occasioned to people other than those he was attacking, he was persuaded to withdraw it almost at once, which accounts for its extreme rarity. Mr. A. M. Hind, in his *Catalogue Raisonné*, mentions having seen only five copies. Until a few years ago it was in neither the Bibliothèque Nationale, nor in the British Museum, although the latter now has a copy.

In one of his letters to Lord Charlemont, Piranesi gives some interesting figures about the cost of producing his prints and of the profit he expected to make from each plate. It appears that he reckoned to take 4,000 impressions and that a print costing 2½ paoli (1s. 3d.) would produce 1,000 scudi (£250), of which his remuneration should be 300 scudi (£75), leaving £175 for the

cost of paper, printing and other expenses. To be offered £50 for dedicating the work and engraving four plates was especially galling, as he had just been given a subsidy of 1,200 scudi (£300) by the Pope without any stipulation as to dedication.

This little book tells us directly and indirectly a great deal about Piranesi's character. The impetuous and quarrelsome man is no less evident than the conscientious artist. In this, as in all his other works, he clearly enjoyed making a beautiful thing for its own sake; as to engravings of the most prosaic measured drawings, he added decorative and human touches, so in his *Giustificazione*, which was not issued for profit, he spared no trouble to make it as beautiful as he could and lavished upon it infinite care. The reduction of the plates, from 17½ in. by 27 in. to 5½ in. by 8 in., alone was no small labour, especially as the smaller ones have nearly as much detail as the originals; the head-pieces are exquisite little etchings.

As it happens, the labour was not lost, in this case, as some of these ornamental accessories were re-used in later works; this is also true of the four title pieces themselves, as they were used in re-bitten, later "states" in the 1761 edition of his *Opere Varie*.

Reviews

THE COTTAGES OF ENGLAND. By Basil Oliver, F.R.I.B.A. [B. T. Batsford, Ltd. London, 1929.] 21s. net.

The Cottages of England of the Sixteenth, Seventeenth, and Eighteenth Centuries, by Basil Oliver, F.R.I.B.A., is a very charming book, tastefully and skilfully compiled and produced, showing wide and sound knowledge. It is cleverly arranged so as to indicate the most marked qualities belonging to the various counties in England with carefully and clearly described technical methods, such as, for instance, the various modes of thatching and the different kinds of material used. The illustrations are so placed as to suggest comparison of the different characteristics belonging to each district. The labour expended in selecting and collecting photographs for reproduction in the book must have been very great, as it contains 177 plates and 47 diagrams; consequently it must appeal to both professional men and laymen alike. It would have pleased the profession more had there been a greater number of figured plans, but obviously the difficulties of obtaining measured plans of old buildings are often insurmountable. We miss the mention of the old long arm stay fastener which was revived by George Devey 50 years ago and made by Wenham and Waters, of Croydon, its special value being in the fact that you could open and fix or shut the casement with one hand, and there was no possibility of its being blown out of your hand. The stay bar when the casement was closed pulled it up in two places, top and bottom, tightly against the frame. We

have to thank the Royal Society of Arts for this charming book. As Mr. Stanley Baldwin says in his foreword, Mr. Oliver "has been called upon to write this volume by his fellow members of the Executive Committee of this movement. It should be a welcome one for enthusiasts, for its illustrations demonstrate more competently than any amount of propaganda ever could the vigour of design and suitability for their purpose and setting, of the types of old cottages still to be found in all parts of the country." And lastly, we must note how strongly the principle is illustrated that all good and beautiful building is the outcome of the thorough understanding of and obedience to requirements and conditions of the locality and time, and so all foreign accent is happily made conspicuous by its absence.

C. F. A. VOYSEY [F.]

DIE ARCHITEKTUR DER DEUTSCHEN RENAISSANCE. By Carl Horst. 40. Berlin [1929]. [Propyläen-Verlag.] £1 8s.

This book of more than 300 pages contains about 230 illustrations, chiefly photographs, with a few sketches and numerous plans, but no scales. The first part (about 60 pages) deals with churches, late Gothic and early Renaissance, and the bulk of the book is devoted to domestic architecture, starting with castles and going on to town-halls and other public and private buildings. The area embraced is comprehensive, including Switzerland and the Tyrol, but not Alsace, where the architecture is typically Teutonic.

Some of the German castles are very picturesque, with their towers, turrets and many-storeyed gables, with curved and pinnaced outlines and much strap work and

carved ornament, contrasting with plain wall surfaces. The spiral staircases with vaulted soffits remind one of some of the French châteaux.

One of the most attractive town-halls is that at Schweinfurt, which has a wide central projecting wing with a carved balcony and a three-storeyed bay window in the centre of the picturesque gable terminating in an octagonal turret with an ogee roof supporting a smaller open turret, and above that a still smaller one. Another fine and unusual one is that at Paderborn, with its four-storeyed central recessed gable, flanked by two projecting double arcaded wings with rows of columned windows and one-storey curved and ornamented gables. The town-hall at Molsheim is quaint, with its double external staircase and a balcony at each end of the façade continuing round the return fronts and giving a charming balance to the composition. One wonders why the town-halls of Bremen, Leipzig and Rothenburg are omitted.

Many of the smaller domestic buildings are delightful, one of the best examples being the richly carved Kromschödersches Haus at Osnabrück.

It is surprising that the well-known Liebniz Haus in Hanover is not illustrated, also the Baumeister Haus at Rothenburg and some of the gateway towers there and at Dinkelsbühl, also some of the smaller houses at these lovely old towns, and the rich front of the Gewandhaus at Brunswick (of which the back, with its plain late Gothic windows, is given), also the Alte Wage and the Gildehaus there, the Knochenhaueramtshaus, the Wederkindhaus and the Umgestülpter Zuckerhut at Hildesheim, and the external staircase of the town-hall at Lübeck.

On the other hand, one is astonished that four very uninteresting buildings (two of them really bad designs) at Nördlingen should have been shown.

The Palazzo Porcia at Spittal is pure Italian Renaissance, devoid of any German influence whatever.

A chapter near the end of the book is devoted to town plans and another to gardens, with a few illustrations of each subject.

LOUIS AMBLER [F.].

SPANISH GARDENS: Their history, types and features. By C. M. Villiers-Stuart. La. 80. Lond. 1929. [Batsford.] 25s.

Early in this book Mrs. Villiers-Stuart remarks:—"It was reserved for the Arabs, and more particularly the Shiah Moslems of Persia, to develop the love of plants and flowers until, owing partly to the conditions of the country, and partly to the religious restrictions of the Koran, which forbids the delineation of human beings, dwelling as they did on the delights of the eightfold Paradise, the garden became the paramount influence throughout Moslem Art." This love of gardens the Yeminite Arabs, who invaded the Spanish peninsula after the conquest of Egypt, brought from their spacious palaces at Sana, Bagdad and Damascus, and planted their water gardens in its arid hills. The love of gardens meant nothing to the Christian conquerors, whom the tales of the Arabian Nights represent replacing public baths with beerhouses; the love of high places whence the Moor gazed out over his flower beds and his fountains was suspect to the dweller in the mediaeval castles; and their treatises on irrigation and agriculture

were solemnly burned in Granada by Cardinal Ximenes, with all the other Arabic books that he could collect.

The West hardly began to appreciate the Eastern understanding of flowers and gardens till the seventeenth century, when the lore was very carefully gathered up by the herbalists, who had their travellers in Persia and the Levant, their agents in Constantinople, and painfully brought back the flowers that must have grown in profusion in these Spanish gardens that were being made in all their glory before the Norman conquerors were heaping up mounds by Saxon cities; brought back to gardens four-square like the Persian gardens, furnished with both formal beds, high terraces "to feel the pleasant frisking air above," pleached walks and fountains. But it took many generations more, by way of the picturesque gardens of the eighteenth century, with their Umbrellos, and Tempiettas for the prospect, by way of the raptures of Shenstone, and Gray and Wordsworth and their like, to bring to northern Europe the association of flowers and views, scents and shelters; so that to-day we are only painfully learning what the Sultans of Cordova, and the rulers of Persia and India, knew by instinct and tradition long ago—and perhaps there is no one who can conjure up like Mrs. Villiers-Stuart these visions of gardens in Cordova, in Granada, in Agra and Kashmir, where lived and loved the glittering princes of the East and of the West.

For she comes to the Moorish gardens of Spain where the fountain basins linger as essential to life, and the cypresses and fruit trees wave together down the sides of the formal gardens, from Indian gardens which have long lost their cypresses and fruit trees, and their plashing water, but have retained in marvellous preservation their marble water channels and their fairy-like pavilions, sometimes even the stone edging of their garden beds. In Kashmir she saw, as she describes in her other book, *Gardens of the Great Mughals*, first such gardens of terraces, eight from the eight divisions of the Paradise of the Koran, seven for the symbol of the seven planets, or twelve for the signs of the Zodiac, just such water courses and irrigation tanks, just such beds of massed glorious flowers, as her imagination recreates in the gardens of Majorca and Granada. In the Indian book there is a picture of the Paradise carpet, said to have been made for Shah Abbas. In the centre is a pavilion, and from it flow the four rivers of Paradise: the garden is four-square with terraces, and walks and flower beds; at the meetings of the paths are the gloriets, eight in number, "corresponding exactly to the eight pearl pavilions of the true believer's vision—the Pearl Pavilions where eight lovely Houris await their master in the Moslem Paradise." So when Mrs. Villiers-Stuart motors by some strange track to a lonely, half deserted garden her eye is alert for high terraces, for simply, amply moulded fountain basins, for the palm trees that mark the corners of the gardens, for the cypress and fruit tree, symbol of eternity and human life, that is joy to the contemplative mystical mind as well as to the artistic eye.

"The natural beauty of the scenery," she writes, "provides a marvellous setting for the 'sons,' as the Majorcan manors are called. The forests are nearly all situated well inland, away from the pirate raids, with a mountain range at their back, and at their feet mile upon mile of olive

and almond groves, over which, far in the distance, can just be seen the towers and spires of Palma. And if added to these attractions the 'son' can boast a spring of running water, *it is sure to be based on an old Moorish site.*"

The Moorish garden and the Indian garden, gardens from the two extremities of Moslem rule, had so much in common. First and foremost garden and house are one in a way only half secured by the palaces of Renaissance Italy; the water that makes the flowers live is the water supply of the house. So the lotus-nozzled fountain in the courtyard, with its not very tall jet of water, the reservoir on the hill above, and the water channel, were inevitable features. The private garden of the harem is usually behind the house, and is the most exquisite of all. The terraces may be wide or narrow according to the slope of the site, but they usually conform to one of the sacred numbers, and rise to an airy look-out, above the cruel heat. The Alcazar, most marvellously adorned of all the Moorish gardens of Spain, where coloured tiles almost take the place of flowers, has its wall promenades which most visitors do not see as they are closed to the public. In the borders flowers are planted of simple and glorious colours and behind them cypress and fruit tree alternating. Then, as house and garden are one, the courts of the house are set with cypresses or orange trees and kept cool by the play of fountains. At the meeting of the paths in the garden are set, in the Indian gardens, small pavilions; in the Spanish the "glorieta," which "a Spanish friend translated for my benefit, 'tiny paradise, a 'private glory,' a refuge from the sun by day and the dining place of the family on hot summer nights. Bay trees are often used for this purpose, interwoven and trained to a great height." In some it is a masonry pavilion and a circle of cypresses.

Mrs. Villiers-Stuart visited not only the famous gardens of Spain but many smaller; persistence and friends at court gained her entrance even to most intimate nunneries where the reader may not hope to follow her; but I think the picture that lingers longest is that of the "even more adventurous motor run than that to La Zubia took me jolting over the hilly by-road to the village of Viznar. But the Palacio de Cuzco proved well worth the effort . . . I was just in time to see the fountains on the south front shoot up in a last display, making rainbows in the evening sunshine before they suddenly died away. Then one by one, the great keys were turned in their locks, and, regretfully, this palace of old Spain was left to dream again undisturbed over its memories."

H. C. HUGHES [A.].

THE LAW OF FIXTURES. By W. T. Creswell, Hon. Assoc. R.I.B.A. [Published by The Builder, Ltd.]. Price 6s. net.

Mr. Creswell's works on Building Contracts, Dilapidations and Rating are well-known and appreciated so far that further editions are expected; his most recent work on arbitrations published under the ægis of the Institute of Arbitrators in connection with its educational policy is also deservedly well received and now the Law of Fixtures comes under review, being a development of an interesting series of articles in the *Builder*, and it is

regretted that all the works are not published in similar sizes and bindings for the library shelf. The *Law of Fixtures* is pre-eminently the field of the surveyor and more generally within the purview of the agricultural surveyor rather than the building surveyor as for instance under the Agricultural Holdings Act of 1923, though the usual landlord and tenant covenants apply to ordinary everyday practice. Mr. Creswell first dwells on the connotation of the term "Fixture" in its various aspects and goes on to demonstrate what the term includes and the degree of attachment necessary to constitute ownership and right of removal. Fixtures are then classified under the headings of Trade, Agricultural and Ecclesiastical and their transfer by sale, lease, assignment and mortgage. The book closes with a chapter on "Practice and Procedure"; it may be described as one which will be of service to the student and a handy text book on the subject to the busy man who wishes to refresh his memory on the general principles of the subject.

W. E. WATSON [F.].

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[These Notes are published without prejudice to a further and more detailed criticism.]

ENGLISH ECCLESIASTICAL STUDIES. By Rose Graham, M.A., F.S.A., So. Lond. 1929. [S.P.C.K.] 15s.

Miss Rose Graham, the value of whose historical work is so widely recognised, is an author who understands the lessons that architecture has to teach, and her appreciation of its significance is to be found throughout the whole of these pages. This volume of studies is a reprint of papers chiefly on matters connected with the Cluniac order of monks, and everyone who knows the profound influence of Cluny upon the architecture of the eleventh and twelfth centuries will be eager to read what Miss Graham has to say. Her intimate acquaintance with original sources enables her to throw a vivid light upon a period that to many of us is obscure or unknown, although its architectural achievement is recognised by all.

W. H. G.

ART IN ANCIENT ROME. By Eugénie Strong. (*Ars Una: Species Mille*.) 2 vols. 12 mo. Lond. 1929. [Heinemann.] 10s. per vol.

Mrs. Strong says in her preface that "books dealing with special aspects of the art of ancient Rome can now be counted by the score. But there is still a lack, it seems to me, of some work affording a connected account of what is known of the subject as a whole. The material collected is immense, but it needs further co-ordination." The result—in these two very handy (almost pocket) volumes—is of course admirable. Each volume contains about 200 pages of solid learning and almost every page has a small photograph aptly illustrating the text. The period covered is the Palaeolithic Age to 500 A.D. The arts embraced are sculpture, painting, architecture, pottery, metalwork and coins. Their development is threaded to an historical account of Roman life which relieves the sense of reading a catalogue. The book is intended for students and the cultivated public. They could not possibly visit Rome armed with anything better.

A. S. G. B.

Correspondence

WASHING BUILDINGS IN LONDON.

Edinburgh.
11 November.

DEAR SIR,—May I add another reason to those given by Mr. Allen Howe for washing limestone buildings in London? It is accepted that the main cause of the decay of the surfaces of these buildings is the crystallisation within the pores of the stone of sulphate of lime which is slightly soluble in water.

I therefore advocated some years ago the hosing of these buildings in summer, especially under cornices, leaving the stone to dry and the salts to crystallise on the surface after the first hosing, and then repeating the process. I also showed by an experiment made at Hampton Court, that an appreciable amount of sulphate of lime was removed by this process, and pointed to the Goldsmiths' Hall, London, as an excellent example of the results obtained, where hosing down has been practised for many years. The recent Report of the Board of Scientific and Industrial Research on Stone Decay supports this advice.

The hosing should be done from the beginning when a new building is erected. It should not be allowed to accumulate dirt and salts before anything is done.

May I also confirm the warning given not to allow the use of caustic soda in the cleaning of buildings with ostium. It promotes rapid decay. A. P. LAURIE.

GREATER HIPPIAS (OR ON THE BEAUTIFUL: REPUTATIVE).

60 King Street,
Manchester,

25 October 1929.

To the Editor, JOURNAL, R.I.B.A.,—

SIR,—

Socrates: Well, that shall be done, God willing, Hippias. Now, however, give me a brief answer to a question about your discourse, for you reminded me of the beautiful just at the right moment. For recently, my most excellent friend, as I was finding fault with some things in certain speeches as ugly and praising other things as beautiful, a man threw me into confusion by questioning me very insolently somewhat after this fashion: "How, if you please, do you know, *Socrates*," said he, "what sort of things are beautiful and ugly?" For, come now, could you tell me what the beautiful is?" And I, being of no account, was at a loss and could not answer him properly; and so, as I was going away from the company, I was angry with myself and reproached myself, and threatened that the first time I met one of you wise men, I would hear and learn and practise and then go back to the man who questioned me to renew the wordy strife. So now, as I say, you have come at the right moment; just teach me satisfactorily what the absolute beautiful is, and try in replying to speak as accurately as possible, that I may not be confuted a second

time and made ridiculous again. For you doubtless know clearly, and this would doubtless be but a small example of your wide learning.

Hippias: Yes, surely, by Zeus, a small one, *Socrates*, and, I may say, of no value.

Socrates: Then I shall learn it easily, and nobody will confute me any more.

Hippias: Nobody, surely; for in that case my profession would be worthless and ordinary.

Socrates: That is good, by Hera, *Hippias*, if we are to worst the fellow. But may I without hindering you imitate him, and when you answer, take exception to what you say, in order that you may give me as much practice as possible? For I am more or less experienced in taking exceptions. So, if it is all the same to you, I wish to take exceptions, that I may learn more vigorously.

Hippias: Oh, yes, take exceptions. For, as I said just now, the question is no great matter, but I could teach you to answer much harder ones than this, so that nobody in the world could confute you.

Socrates: O, how good that is! But, come, since you tell me to do so, now let me try to play that man's part, so far as possible, and ask you questions. For if you were to deliver for him this discourse that you mention, the one about beautiful pursuits, when he had heard it, after you had stopped speaking, the very first thing he would ask about would be the beautiful; for he has that sort of habit, and he would say, "Stranger from Elis, is it not by justice that the just are just? So answer, *Hippias*, as though he were asking the question.

Hippias: I shall answer that it is by justice.

Socrates: Then this—I mean Justice—is something?

Hippias: Certainly.

Socrates: Then, too, by wisdom the wise are wise and by the good all things are good, are they not?

Hippias: Of course.

Socrates: And justice, wisdom, and so forth are something; for the just, wise, and so forth would not be such by them if they were not something.

Hippias: To be sure, they are something.

Socrates: Then are not all beautiful things beautiful by the beautiful?

Hippias: Yes, by the beautiful.

Socrates: By the beautiful, which is something?

Hippias: Yes, for what alternative is there?

Socrates: Tell me, then, stranger, he will say, what is this, the beautiful?

Hippias: Well, *Socrates*, does he who asks this question want to find out anything else than what is beautiful?

Socrates: I do not think that is what he wants to find out, but what the beautiful is.

Yours very truly,
PAUL OGDEN.

WESTMINSTER ABBEY.

In our previous issue of 9 November we printed a letter by the Dean of Westminster from *The Times*, in which Mr. C. R. Peers was referred to as the "Director" of the Society of Antiquaries. We apologise for this unfortunate misprint. Mr. Peers is, of course, President of the Society of Antiquaries.

Drawings and Sketches by the Late Bertram Grosvenor Goodhue

OPENING OF EXHIBITION AT THE R.I.B.A. GALLERIES ON MONDAY, 18 NOVEMBER,
SIR BANISTER FLETCHER, PRESIDENT, IN THE CHAIR

Through the kindness of Professor William Emerson [Hon. Corr. Member], Director of the Department of Architecture, Massachusetts Institute of Technology, a collection of pen and pencil drawings by the late Bertram Grosvenor Goodhue has been lent to the R.I.B.A. for exhibition, and will be on view in the R.I.B.A. Galleries till 30 November.

The PRESIDENT, in opening the Exhibition, said :

In the opinion of many of those best qualified to judge, the late Bertram Grosvenor Goodhue was the greatest and most original genius in architecture who has yet appeared in the United States. His premature death was a very great blow indeed.

He was for a number of years in partnership with Mr. R. A. Cram, the well-known Gothic architect. In that firm he shared the responsibility for the great new buildings at West Point, and for a great deal of ecclesiastical and college work. In his last few years he worked independently in New York. He did a great deal of remarkably fine and interesting ecclesiastical work, and just before his death, the Nebraska State Capitol, which made a great impression in the United States.

Mr. Goodhue's exceptional skill with pencil, pen and brush was well-known to his admirers. Through the kindness of Mrs. Goodhue, his widow, and of Professor William Emerson, of Boston, a selection of the most interesting of his work has been sent over for Exhibition in our Galleries.

In declaring this Exhibition open I will ask you to give a very hearty vote of thanks to Mrs. Goodhue and to Professor Emerson.

Mr. HARVEY WILEY CORBETT [F.] : I am glad to concur entirely with the words of your President in stating that Mr. Goodhue was the greatest genius in architecture that America has produced : I think we in America agree to that without any question. He was an extraordinary man in many respects. We have, as of course you know, a number of men in America who have done a great quantity of work with considerable skill as to the finished product ; but Goodhue was a man who was an artist to his finger-tips. He seemed to draw with such ease and such facility that the product of his mind flowed literally out of the end of his pencil. He was one of those men who, when not actually engaged on a design for some particular building, would draw just for the love of it, would sketch, make book-plates and type and stamps. Time meant nothing to him ; he would work 18 and 20 hours a day and think nothing of it. That is exceptional among architects with us, and possibly with you, too. We have men of tremendous executive capacity, who see the thing through, secure the finished product, a credit as a work of architecture, but they themselves may not have a particular capacity for draughtsmanship. In their student days they produced something of real value, but in later life they are unable to continue as artists with pencil and pen, as Goodhue was able to do.

Goodhue was taken away from us at a time of his life when he was still a young man, still at the very top of his professional career, and we regard his death as one of our greatest architectural tragedies. In spite of the enormous amount of

work that he had done, Goodhue was a youth at all times ; he seemed like a boy. When you met him he was just as simple as he was when he was a draughtsman in the early days of his career, with the same youthful enthusiasms. He became extraordinarily proficient, as you know, in his interpretation of Gothic, and in church and ecclesiastical work generally he established for himself a reputation which I may say, was international. You would suppose that a man, having arrived at such a point, would comfortably continue in that field, and not give thought unnecessarily to other fields ; you might imagine that he would regard himself as a Gothic expert, and rest upon those laurels. But not so in the case of Goodhue ; he was always thinking, searching, changing his point of view, wondering if something better might not be secured in architecture. And when the opportunity came to him, through competition, for the Nebraska State Capitol, he veered away entirely from the archæological Gothic which he had been doing to a certain extent in his own work, and ventured into a new style of architecture. The Nebraska State Capitol is, perhaps, our most modern building of an important character in America. It was that tendency to see if something better could not be done, I think, that was his outstanding characteristic. What he did he did so well, and he did with such apparent ease and facility that he kept searching for problems for himself in the hope of discovering something new, possibly something more suitable to the conditions of modern life in America. In his most recent work—which I am sorry none of these drawings show, for these are all of his earlier work—he was looking for an expression of architecture more fitting to the present day and age than anything which he had done before. From that point of view, his early death was a real tragedy to the whole art of architecture.

The PRESIDENT : I understand that Mr. Henry M. Fletcher, who is a brother-in-law of Professor William Emerson, was in a large measure responsible for getting these drawings over here, and perhaps he would like to say a few words.

Mr. HENRY M. FLETCHER [F.] : Those of us who remember Mr. Goodhue will entirely agree with what Mr. Corbett has said about his extraordinary vitality and his outpouring of artistic creation. I am sorry I only met him once or twice, and for a very short time ; but the impression he made upon me, and I am sure, upon everybody here who did meet him was the same : that he was a man who lived for his architecture. The quality of draughtsmanship which is shown in these drawings is very high, and I cannot help feeling that it would have been very interesting if we could have had a few plans and some record of his later work, which we have only seen in small illustrations in the Press. Perhaps Mr. Corbett could tell us whether the Nebraska Capitol has been built and carried out according to Goodhue's own ideas.

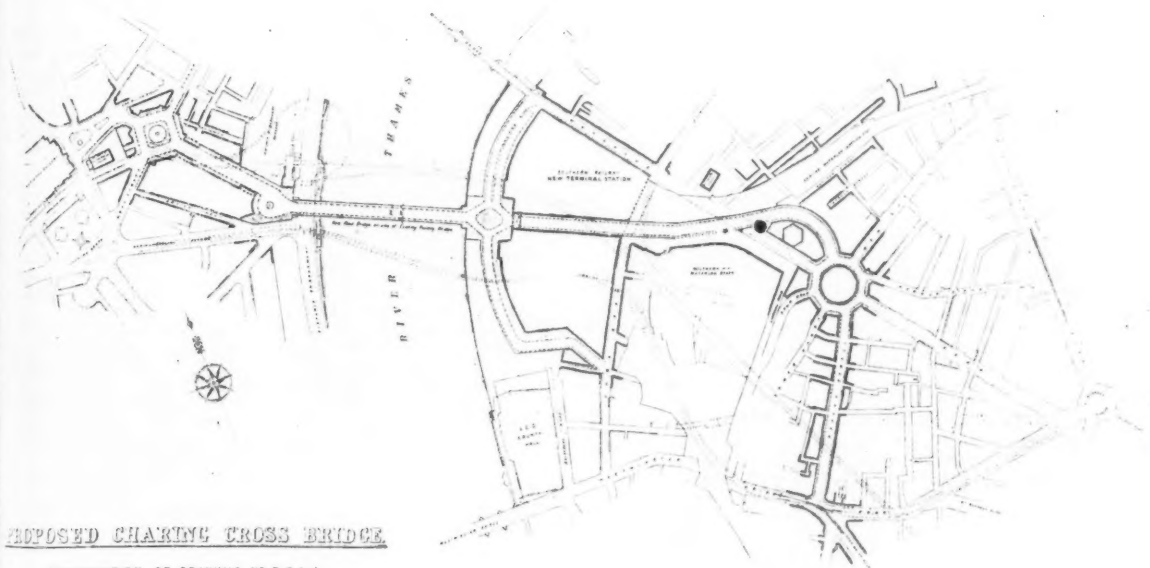
Mr. CORBETT : It has been built ; it is not complete yet, but the major portion of it is complete ; the great tower, and the central dome under it. The young men who were working with Goodhue at the time of his death took over his office, and have been carrying on the firm under the title " Goodhue Associates," and, I think,

have captured with remarkable skill the spirit of Goodhue's work. It is not possible to say whether it is exactly as Goodhue would have done it, of course, but these men were so long associated with him, and understood so thoroughly his point of view and his approach to the problem, that I think the Nebraska State Capitol really stands as a very successful monument to Mr. Goodhue himself, and we are to be congratulated that he had such a group of men under him, who saw with his eyes, so to speak, his undertaking.

Mr. RAFFLES DAVISON: I have always felt that Goodhue was one of those architects in America—we are very proud here of American architects; we think they owe a good deal to the Mother Country after all—

who seem to get something of the real spirit of Oxford and Cambridge and all our beautiful old English churches. He had the spirit of Gothic work in what he carried out. We have heard draughtsmen praised to the skies, and we have heard draughtsmanship derided and decried. I think a man who can draw is a long way on the road to designing. Goodhue was a singular instance of high capacity in design and also in drawing. I have often seen buildings in the streets which I have felt would not have been there if their architects had projected them properly in perspective by a drawing, and thus seen what they looked like before they were built. The capacity for skilled draughtsmanship and the putting down on paper what his reason set forth, was a tremendous asset to a man like Goodhue.

THE PROPOSED CHARING CROSS BRIDGE.



PROPOSED CHARING CROSS BRIDGE

(MODIFICATION OF DRAWING NO. R.C. 15)

Scale - 1/4" = 208.33 Feet 10 One Inch.

Mr. Arthur Keen points out that the plan of the proposed Charing Cross Bridge, reproduced above, bears no signature. He wrote to the Engineer of the L.C.C. asking if he might have a copy of Sir Edwin Lutyens's scheme and received a reply from the Clerk to the Council stating that he could not supply a copy of the plan of the scheme approved by the Council on the 30th July last, but that a copy of the approved plan might

be seen at the County Hall. The plan illustrated is the one in question which Mr. Keen was shown at the County Hall. It shows the long street tunnels that the President referred to in his opening address, the traffic roundabout close to the existing Trafalgar Square one, and it shows how completely the long-awaited opening up and developing of the South side between the River and the Railway is permanently prevented.

Legal

A MANCHESTER ANCIENT LIGHT CASE.

JAUFFRED AND GARIEL AND ANOR v. JOSEPH SUNLIGHT.

In the Manchester Chancery Court on 26 July last, the Vice Chancellor delivered a considered judgment in a somewhat important dispute as to ancient lights after a hearing which had extended over several days.

The judgment followed the usual lines, based upon the standards of adequate light first laid down in *Semon v. Bradford Corporation*, and followed in *Horton v. Beattie* and all subsequent cases of importance, reported or otherwise, for some years past. Although no new point of law or practice was decided, the judgment is of considerable interest and even of importance, owing to the fact that it discusses and adjudicates upon several novel defences which were put forward including a strong suggestion that the basis of the usual standards of adequate light was scientifically inaccurate.

These legalised standards have proved invaluable to architects, who can by means of them readily ascertain whether the effect of any proposed obstruction is negligible, material, or legally unbearable; and can advise their clients accordingly; either to resist an untenable claim, to offer compensation where the legal injury is clear but small, or to meet cases where the legal remedy would evitably be injunction by timely modification whilst over-ambitious proposals exist only on paper.

Had the defence succeeded, and the plaintiffs not appealed, the case would have formed a precedent for upsetting the present well stabilised legal position; with a probable reversion to the unsatisfactory state of things when no recognised standards existed, when architects were tempted to take risks with doubtful law and frequently had their buildings mutilated, and when the Courts were constantly irritated by contradictory "opinions" from eminent architects as distinct from the proven and generally agreed facts which are customary to-day.

The defence, however, failed.

The material facts of the case sufficiently appear from the judgment which, being somewhat unusually detailed owing to the novelty of the defence, constitutes a very useful epitome of the principles which the Courts apply to these cases. It is therefore given below practically in full.

The author of the methods of measurement referred to did not give evidence, P. J. W.

The VICE-CHANCELLOR said:—"This action is brought to restrain a threatened obstruction of light to the front windows of Oversea House, on the south side of Quay Street, Manchester, by the erection of a building by the defendant on the opposite side of Quay Street. It is admitted that the plaintiff's windows are ancient lights, and the defendant says that sufficient light for ordinary business purposes will be left to the plaintiffs' windows having regard to the quantum of light which one is entitled to expect in such a locality. He further says that if the light left is insufficient, the deficiency can be more than made good by the plaintiffs allowing their front windows to be altered and enlarged, and that in any case the plaintiffs ought not to be granted an injunction but adequately compensated by damages.

The plaintiffs, Jauffred and Gariel, are the owners in fee of Oversea House, which they purchased in June, 1928, for £39,000, and they have since expended £9,000 in adapting it for the business of shippers of Manchester goods, and they have let the whole building to the plaintiffs, James Collinge, Limited, on a lease for ten years from 24 June, 1928, at a yearly rent of £2,200 plus interest calculated on £40,000 at a rate of 1 per cent. over Bank rate. James Collinge, Limited, have sublet the first floor to Jauffred and Gariel for 5 years

from March, 1929, and have sublet the second floor to Mr. Menashes, a shipper.

Quay Street is 54 feet wide, and the defendant's proposed building, immediately opposite the window complained about, is intended to rise to a cornice 86 feet 1 inch above the pavement, and then with certain steps back to reach an ultimate height of 121 feet, so that its height will be more than twice the width of Quay Street, and it will have a frontage of 2½ times that of the plaintiffs' building. There is a pylon at one part of the frontage 98 feet high.

No complaint is made in respect of any of the windows to the east of the porch as the defendant's plans show that he intends to increase the width of Little Quay Street opposite from 27 feet to 47 feet, and this will afford sufficient light to the windows in the easterly half of Oversea House. The test of the angle of light is appropriate to the present case where the obstructing building will be directly opposite to the windows in question of the dominant tenement, will have a fairly even sky line and will extend to some distance on either side of the windows in respect of which complaint is made.

Applying the 45 degrees rule, which is not a rule of law but what Lord Davey in the *Colls* case said might properly be used as *prima facie* evidence, I am of opinion that the deprivation of light is so substantial as to cause a nuisance to the occupants of the ground floor rooms, as they will not have sufficient light left to enable them to carry on their business there.

The room is occupied by James Collinge, Limited, as an examination room for goods to be shipped abroad. The texture of the cloth has to be examined, and the numerous shades of colour sorted and matched. In spite of expressions used by some of the plaintiffs' witnesses, no extraordinary degree of light is or could be claimed for this purpose, but natural light is essential with regard to the colours. Artificial light would be quite useless.

The basement is used by Messrs. Collinge as an office, and they have three clerks there. It is not a true basement, but a semi-basement, and this room will certainly be insufficiently lighted if the defendant's building is erected as proposed.

The first floor rooms to the west of the porch are occupied by Jauffred and Gariel, who are calico printers and shippers, one being used as a sale room, and the others as a clerks' office and a private office. In the sale room they exhibit their printed fabrics on easels and their customers choose them, and require good natural light to choose colours and patterns, and in my opinion, insufficient light would be left for these rooms.

With regard to the second floor, though the injury will not be so great, I think it will be insufficiently lighted, particularly in the western part of the room, but the tenant, Mr. Menashes, is not a party to the action, and has not been called as a witness, and I do not attach much importance to this part of the claim.

In addition to the test applied of the angles of light evidence was given on both sides on the method of measuring the light which has been called the "Waldram" method, which is described by Mr. Justice Eve in the case of *Semon v. Bradford Corporation* (1922 2, Ch. 737). One advantage of this method is that it affords a more accurate measure of the effect of lateral light than the angle method. Mr. Pitts, who was called on behalf of the plaintiffs, put in a series of diagrams showing by brown colour the area where the light would be 1 per cent. or less of the sill light. The "grumble point" (a rather unfortunate way of describing the point when the insufficiency of light gives cause for complaint) is placed at 0.4 per cent. of the sill light. Mr. Pitt's diagrams do not show

this line, but he stated in evidence that the .4 per cent. line would roughly follow the 1 per cent line at $\frac{1}{4}$ th of an inch inside the brown margin on the diagrams equivalent to 1 foot on the floor, the scale being 8 feet to the inch. His calculations are based on a sill light of 250 foot-candles (a foot-candle being the light from a candle one foot away). Mr. Ackermann, who was called for the defendant, said that 250 foot-candles is too low an estimate of the sill light, and he puts in the results of observations of sky brightness taken at the National Physical Laboratory at Teddington three times a day during the years 1927 and 1928. Basing his opinion on these records, he says that the sill light ought to be assumed at 600 foot-candles. The effect of this would be that the grumble point would be reduced from .4 per cent. of the sill light to .16 per cent., and all the calculations based on the Waldram method would go by the board. Mr. Swarbrick, one of the defendant's experts, went so far as to say that the ratio of .4 per cent. was "a popular fallacy." I know of no case where Mr. Ackermann's assumption has been accepted, and I do not accept it myself. In the first place, observations of sky brightness taken at Teddington do not afford a safe guide when dealing with the cloudy skies and smoke-laden atmosphere of Manchester. Neither do I agree with the way in which Mr. Ackermann arrives at his figures of 600 foot-candles. An average of the daily light for a year does not assist me. If to-day is a dark day, I cannot see any better to read because yesterday was a bright day, and it is quite possible that at no moment throughout the year was the actual sky brightness at the same figure as Mr. Ackermann's average. So that his estimate appears to be based on observations in the pure atmosphere of Teddington and includes many observations taken when there was bright sunshine, which, of course, raises the average immensely.

On the other hand Mr. Waldram's estimate of a sky brightness of 500 foot-candles (giving a still brightness of 250) is based on a series of actual observations and measurements on dull but not abnormally dull days such as obtain over the greater part of winter, over substantial, but less lengthy, periods in early autumn and late spring, and on wet days in summer—the kind of day more frequently occurring in Manchester than bright days. It is not an average, but a statement of the actual conditions likely to be met with and which have been met with over a long period of observation, and I accept 250 foot-candles as the standard of sill brightness which I must work on.

Accepting 250 foot-candles as the sill light, the conclusion at which I have arrived on the test of the angles of light is confirmed, and the plaintiffs have, in my judgment, made out their case that the defendant's proposed building will cause such an obstruction of their ancient lights as to cause a nuisance.

It was suggested that the increased light coming to the eastern half of the plaintiffs' building owing to the widening of Little Quay Street should be set off against the increased obstruction opposite the western half. I cannot see how increased light coming to one room can be set off against the diminution of light to another room. The case of *Davies v. Marrable* (1913 2 Ch. 421) only related to one room. It was also contended that in estimating whether there is a nuisance regard must be had to the locality, and that the owner of an easement of light in a town is not entitled to as good a light as the inhabitant in the country. This is contrary to the decision of Mr. Justice Russell (as he then was) in *Horton v. Beattie* (1927 1 Ch. 75) and with which I respectfully agree, and I am inclined to think that if any distinction is to be drawn between town and country, the inhabitant of a dark, smoky town can less afford to be deprived of such natural light as reached him than the inhabitant of the country where the atmosphere is clearer.

The question then arises whether the plaintiffs are entitled to an injunction or only to damages. *Prima facie* their right is to an injunction. Several reasons are put forward by the de-

fendant against an injunction being granted. First, it is said that the plaintiffs' building is of old-fashioned design; that it is "a relic of the days of Ruskin," and that if its windows were altered by removing the stone mullions and the ornamental stonework at the head of the windows more light would be admitted to the plaintiffs' rooms, and that if they obstinately refuse to allow these alterations to be carried out they are acting so unreasonably that the Court will refuse them an injunction. Evidence was tendered on behalf of the defendant to show that the plaintiffs were not using their building in accordance with modern practice by refusing to have their windows altered as suggested by the defendant, and as to the feasibility of such alterations. I rejected this evidence as irrelevant, and I do not see what limit could be placed on such suggestions if they were admissible. Could the plaintiffs be asked to pull down their brick building and substitute a glass house? To my uninstructed eye the plaintiffs' building is of a meritorious design, and its windows, though not as large as some more modern windows, are not of an unreasonable shape or design. The plaintiffs are, in my opinion, quite within their rights in refusing to have their building altered, which, according to the evidence of Mr. Halliday, would entail much expense and inconvenience and disturbance of their tenants, and I see nothing unreasonable in their refusal.

The defendant's counsel suggested that in insisting on their rights the plaintiffs were not discharging their duty to their neighbour, but I fail to see why they should be expected to submit to deprivation of their rights in order that their neighbour may enrich himself.

Then it is said that if the defendant is not allowed to carry out his plans he will be involved in a loss of £40,000. Work has been carried out and contracts entered into by him with a view to the erection of a huge building according to plan. There is no suggestion that the plaintiffs have stood by and encouraged the defendant to incur expense. He entered into contracts in January 1929, after having had fair warning of this action in December 1928, and if he had involved himself in loss that is his own responsibility. If such a reason held good a defendant could ensure the refusal by planning a still larger building and involving himself in still greater loss, and thus deprive a plaintiff of his easement.

It is also contended that the plaintiffs are obstinately standing in the way of the public improvement of Manchester. I am not satisfied that the erection of skyscrapers is to the public advantage, however profitable it may be to their owners, but that is not a matter which I have to consider. All the foregoing objections have been answered years ago by Lindley, L.J., in *Shelfer v. City of London Electric Lighting Co.* (1895 1 Ch. at p. 315), where he says:

"The Court has always protested against the notion that it ought to allow a wrong to continue simply because the wrongdoer is able and willing to pay for the injury he may inflict. Neither has the circumstance that the wrongdoer is in some sense a public benefactor (a gas or water company or sewer authority) ever been considered a sufficient reason for refusing to protect by injunction an individual whose rights are being persistently infringed. Expropriation even for a money consideration is only justifiable when Parliament has sanctioned it. Courts of Justice are not like Parliament, which considers whether proposed works will be so beneficial to the public as to justify exceptional legislation and the deprivation of people of their rights with or without compensation."

The case of *Slack v. Leeds Co-operative Society* (1924 A.C. 851, and on new trial 1924, 2 Ch. 475) was pressed upon me, but the circumstances of that case were very exceptional and quite different from those of the present case, and it was recognised in that case that the rule to *Shelfer's* case was still in force.

In my opinion the present case does not fall within the rule as laid down by A. L. Smith L.J. in that case. Here the injury

would be substantial and the damages large, and having regard to the business carried on by both plaintiffs for which natural light as distinguished from artificial light is essential, damages would not adequately compensate the plaintiffs for the loss of the natural light.

I accordingly grant a perpetual injunction as claimed in paragraph one of the claim, and the defendant must pay the plaintiffs' taxed costs of the action.

THE MEANING OF "COMPLETION."

The Practice Standing Committee having been requested to give some guide as to the meaning of "Completion" as used in the Institute Form of Contract one of the Hon. Secretaries (Mr. W. E. Watson) was requested to prepare a monograph—which has been approved by the Practice Committee.

It may be said that Completion of a project means the realisation or fulfilment of the conception so that where the contract is for a dwelling house the term "Completion" connotes a readiness for immediate occupation. The Courts in construing conditions of contract such as those under consideration will firstly consider them as a whole in their ordinary and popular sense, secondly in any peculiar sense they may have acquired by usage in the trades concerned—subject to the rule that contracts are to be liberally construed.

When Parties enter into a building contract such as that above suggested probably the intention and expectation of the Employer is to have his house completed by a certain named date, and if he alters or amends the design or workmanship he assumes that the Contractor has such means at his disposal that the additional burden can be carried with its consequent profit without material extension of time and he makes arrangements accordingly, relying upon his bargain with the Builder. The Builder upon the other hand knows that he has to complete by a certain date but he also knows that legally he is entitled to sole and uninterrupted possession of the site as well as the contract period in which to perform the works stipulated for, and he also is aware that material alterations or interruptions may render void the agreement as to time, further he is cognisant of the fact that agreement is provided to compensate the Employer by way of ascertained and liquidated damages should he be deemed by the Architect to have lacked due diligence in progress.

These somewhat divergent views may briefly express the intentions of the Parties to the Contract but the Courts or the arbitral tribunal in construing the agreement will pay regard not to the intention of the Parties but to the true meaning of the words written or printed above the signatures, and no evidence may be adduced however strong it may be to prove an unexpressed intention. Therefore, if the intention of the Employer is as outlined above, amendments to the Contract form to meet the special circumstances will have to be made.

The word "Completion" has been judicially interpreted on several occasions and in one case as regards third parties means completion in fact and not completion according to the building contract.

Channell J. said completion means completion of the actual work which has to be done although it is possible that some things may have to be done at some future date to keep the work in order.

Cozens Hardy M.R. said that a contract for laying water pipes was completed when the water began to run through them.

Kindersley V.C. in an action for specific performance where it was agreed to take a lease of a house when it was complete finished and fit for habitation granted the decree though the pleadings filed some 16 defects short of completion; of these the Learned Judge said twelve were frivolous the other four substantial being as to drainage water supply

wall papering and a serious settlement and he ruled that the date of completion was that on which the Lessee had such possession as enabled him to give possession to a sub-lessee. On appeal this judgment was confirmed.

Having regard to prevailing practice established by usage and to such judicial dicta as is available it may be said that Completion arises on that day and at that moment when the Architect by inspection of the works decides that he may with all reasonableness certify completion with its resulting payment regard being had to the number of days latitude permitted by Clause No. 30, and when he is satisfied that the amount of retention money held is adequate to its particular purpose under Clause No. 17.

W. E. W.

THE UNIVERSITY OF CAPE TOWN.

The following address has been sent by the Royal Institute of British Architects to the University of Cape Town on the occasion of the University's centenary:—

FROM THE ROYAL INSTITUTE OF BRITISH ARCHITECTS TO THE UNIVERSITY OF CAPE TOWN.

GREETINGS and felicitations upon the attainment of the University's Centenary.

The Institute recognises and applauds the achievements of the University and the distinguished part it has played in the history of South Africa during the past Century. Looking back over the intervening years the Institute is profoundly impressed with the vision of those who were responsible for the inception of the University at what was then a far-off outpost of the British Empire, and with the wonderful status and expansion it has reached by reason of the labours of those who succeeded the early pioneers and carried on their aims and traditions.

The Institute has greatly appreciated the co-operation of the University in holding examinations for Architectural students in South Africa similar in scope and standard to those held in England and throughout the Empire. By such co-operation a generally recognised standard of Architectural education is being established for the good of the profession and of the public.

The Institute is keenly interested in the School of Architecture which the University has established, and the scheme which has been formulated for the recognition of the work and examinations of that School as training and qualification for the practice of the profession of Architecture, and for membership of the Institute.

The Institute notes with satisfaction that the University of Cape Town together with its sister University of the Witwatersrand has been appointed by the Union Government to be the Examining Body under the Architects Registration Act which has recently become law in South Africa.

The Institute watches with interest the building of the University's new home, which will facilitate its good work, express its great achievement and make good augury for a still greater future.

This address was presented by Charles Percival Walgate (Associate), Delegate representing the Council of the Royal Institute, Tuesday, 1st October, 1929.

WATER COLOUR DRAWINGS BY MR. J. C. BEARE [A.].

An exhibition of water colour drawings by Mr. J. C. Beare, A.R.C.A. [A.], will be held at Walker's Galleries, 118, New Bond Street, W.1, from 2 to 21 December inclusive.

Mr. Beare has been represented at the principal galleries for some years, including the R.A., R.C.A., R.W.A., W.A.G., and others, but this will be the first collective exhibition of his works.

The hours are 10 to 5, and on Saturday 10 to 1. Admission free.

Allied Societies

(The attention of Members of the Allied Societies is particularly called to this page)

ESSEX, CAMBRIDGE AND HERTS SOCIETY OF ARCHITECTS.

WEST ESSEX CHAPTER.

A conference was held on Monday, 4 November, under the auspices of the West Essex Chapter of the Essex, Cambridge and Herts Society of Architects to discuss better housing for the people. The President, Mr. H. W. Gay, was in the chair. Mr. S. Phillips Dales, Secretary of the Chapter, gave an address on "Our Homes." A vote of thanks was proposed to Mr. Dales for his lecture by Councillor Hole and seconded by Mr. H. T. Mugggeridge, M.P. for Romford.

SOUTHEND AND DISTRICT CHAPTER.

A lecture on "Domestic Architecture" was given by Mr. H. Baillie-Scott, F.R.I.B.A., at a meeting convened by the Southend Chapter of the Essex, Cambridge and Hertfordshire Society of Architects, which was held at the School of Arts and Crafts, Southend, on Wednesday, 6 November.

Mr. G. F. Grover presided and in welcoming Mr. Baillie-Scott said his work was well known to all architects. The lecturer, at the outset, said that architecture considered as the art of building homes for human beings, in Ibsen's phrase, might at first sight seem a fairly simple affair. If they limited themselves to the merely material and physical aspect of the matter that might be so. It was only when they introduced the psychic or spiritual side of the question that matters became more complicated. So it might be asked why not confine themselves to the material aspects and leave the spiritual to the exponents of ecclesiastical architecture. It was an age of machinery. They designed their motor cars on lines of strict utility and efficiency. Why not do the same with houses and cut out all the artistic business, especially as the pursuit of artistic ideals had in the past led them so far astray? Let them be sensible. If they were sensible, they must realise that the problems involved in building a house were something essentially different from those to be considered in making a machine. The modern ideal of the home had been summed up in the phrase "a machine to live in." It would be almost as reasonable to describe a church as "a machine to pray in," and the finishing touch to the mechanical church might well be provided by prayers recorded on the gramophone. He, for one, would never be content to live in a machine. In any case, it was obviously absurd to call a house a machine. The best kind of houses always seemed to him far removed from deadly mechanical devices. They had a measure of life and a distinct personality. If their country building was to decorate the natural world and emphasise and illustrate its peculiar characteristics as the old buildings did instead of disfiguring the natural world, like most modern buildings, he thought, they had much to learn from the old builders, who succeeded so wonderfully where they failed. If they considered the various kinds of houses they might build, they would find they divide themselves into three different kinds—the Tudor house, the Georgian house and the modern house. Or they might have a blend of the three in various proportions—what might be called the eclectic house.

After dealing with the Tudor and Georgian houses, Mr. Baillie-Scott said there was the modern house, and what they might call the robot building. In all the various methods of designing houses there was one thing to be said. Any style or school of design was good if it was well enough done, and some of their modern experiments were very well done. They were logical and honest. But when they stood by the side of the old houses as decoration of the countryside, they shrivelled into insignificance. He approved the old way of building, in which each material was treated so as to bring out its real character. In the designing of houses and cottages, and

especially cottages, perhaps the most important thing was what they called scale. He supposed that they would never have any natural beauty in building again until they had learnt that the first business of a country was to produce its own food, for then when agriculture took its rightfully dominant place, they would derive their inspiration from nature, instead of the factory and the machine. It was important that they should learn the art which their forefathers practised of harmonising buildings with their surroundings.

A hearty vote of thanks was accorded to Mr. Baillie-Scott for his lecture on the motion of Sir Charles Nicholson, seconded by Mr. Percy Hayward.

SOUTH WALES INSTITUTE OF ARCHITECTS.

COUNTRYSIDE PRESERVATION: CONFERENCE AND EXHIBITION AT CARDIFF.

Under the joint auspices of the Association of Welsh Local Authorities, the South Wales Institute of Architects and the Council for the Preservation of Rural Wales, a "Countryside Preservation" Conference and Exhibition were held at the City Hall, Cardiff, from 18 to 22 October, 1929. The collaboration of these three bodies, representing administrative and professional agencies, was a significant one and augured well for the future success of the national movement for preserving the Welsh countryside.

The Conference was well attended, and apart from routine business the time was mainly devoted to addresses by Messrs. G. L. Pepler (of the Ministry of Health), Clough Williams-Ellis (Chairman C.P.R.W.) and T. Alwyn Lloyd (President S.W.I.A.), after which there was a brisk discussion. The importance of town, rural and regional planning was emphasised, and although Welsh authorities have been backward compared with those in England, there are indications of a more progressive policy, particularly in Glamorgan, the North Wales coast and in the Wrexham district. The size of Wales is such that, in the opinion of those best qualified to judge, the problems of development and preservation can only be dealt with adequately by a gradual system of national planning. As was pointed out at the Conference, planning for the future should not consist merely of the provision of roads and building sites, interspersed with occasional open spaces. It should embrace also the conservation of the countryside, definite allocation of large areas permanently for agriculture, treatment of the coast and the holiday centres in the most appropriate way to preserve their natural character and the saving from exploitation of all beauty spots and places of historic interest.

As essential details within the framework of such national planning, the more immediate problems of control of building character, of advertisements, the placing and design of industrial units, such as petrol pumps, the need for more playgrounds and the provision of national parks (or, as they should more appropriately be called, national "domains") were dealt with by the speakers.

Although speeches and discussion are obviously necessary in these matters, it is recognised that the public can be appealed to more directly by graphic means. The Exhibition was therefore of wider importance than the Conference; it was one of the series organised by the C.P.R.E. and was admirably arranged, consisting of a number of photographs and drawings neatly mounted and well lettered. The C.P.R.W. were able to augment the general Exhibition by some examples of local interest. There were also several models, and maps of town and regional planning schemes in Wales. Among the photographic exhibits were those showing the right and wrong way of displaying advertisements; the spoiling of the landscape and of individual buildings by ugly signs; the placing of new

buildings so as to harmonise not only with their neighbouring buildings but with their natural surroundings; inns and refreshment places which are useful and beautiful; vulgar commercial erections as contrasted with new buildings of architectural character; the destruction of trees and hedges on the one hand and the saving of these to the great advantage of resident and passer-by. There were views of new arterial roads crudely engineered and those showing the reverse of this. One of the most striking exhibits of interest to Cardiffians was three views in Cathays Park; one, showing the magnificent City Hall, another, the adjacent back premises of a prominent caterer with vulgar signs and ramshackle outbuildings, and the third a large advertisement hoarding on one side of the civic centre obscuring the view of the park lands behind.

The "Gateway of Wales—Abergavenny" was represented by a ramshackle advertisement hoarding at the entrance to the town! Various garden villages, new inns and buildings in South Wales were shown by way of contrast to the prevailing disorder.

When the provisions of the various planning schemes are carried out, and if the lessons of such exhibitions as this are seriously taken to heart, there is still a chance, in spite of the damage already done, that the Welsh countryside can be saved and her towns retrieved.

CENTRAL BRANCH.

Under the auspices of the South Wales Institute of Architects (Central Branch) and the Institute of Builders (South Wales Branch) a lecture was given at the Engineers' Institute, Park Place, Cardiff, on Thursday, 31 October, by Professor C. H. Reilly, M.A., F.R.I.B.A., Roscoe Professor of Architecture in the University of Liverpool, Mr. H. Norman Edwards, Chairman of the Central Branch, in the chair.

Professor Reilly took as his subject "The New Delhi," and with the aid of a large collection of lantern slides, he described in detail the great scheme of layout and the planning and architectural treatment of the vast new city, and also succeeded admirably in conveying to his audience a vivid realisation of the nature of the environment with which Sir Edwin Lutyens, R.A., and Sir Herbert Baker, A.R.A., were called upon to harmonise their buildings. A vote of thanks to the lecturer was proposed by Mr. James Turner, F.I.O.B., and seconded by Mr. T. Alwyn Lloyd, F.R.I.B.A.

Prior to Professor Reilly's lecture, a short address on "The Architect in Fiction" was given by Mr. W. S. Purchon, M.A., A.R.I.B.A., Head of the Welsh School of Architecture.

WEST YORKSHIRE SOCIETY OF ARCHITECTS.

Mr. G. H. Foggitt, president, took the chair at a meeting of the West Yorkshire Society of Architects, held at its Leeds headquarters on 14 November, when it was announced that owing to the death of Mr. W. Whitehead, and the resignation of Mr. J. Addison, the posts formerly held by them had been filled by the appointments of Mr. B. R. Gribbon as Honorary Secretary, and Mr. Douglas Bowman as Honorary Treasurer. Mr. J. C. Procter was appointed representative on the Allied Societies' Conference, whilst Mr. Norman Culley became a vice-president. Lt.-Col. H. W. Barker, of Bradford, and Mr. J. Addison, of the Leeds School of Architecture, filled vacancies on the council.

At the conclusion of formal business, a lecture on "Modernism in Furniture" was delivered by Mr. Holbrook Jackson, of London, a former honorary secretary of the Leeds Arts Club.

The lecturer remarked that life could not be carried on without furniture. Even Diogenes had his tub. But life could be endured with inappropriate, ugly and ill-made furniture. This needed no proof, as witness much of that existing in the "state-ly homes of England" as well as in the "artistic" villas which fringed our arterial roads. In most ages, the speaker presumed, there had been a few people, an "acute but honourable minority," who had preferred something better than the average piece of furniture, and who had by word and deed set a good example to the others, which they had often seen fit to ignore.

What was known as the modernist movement in art was the result of social rather than of aesthetic changes, and there had been a social impulse behind most art movements, a number of which, including the present one, had been frank protests against an existing art condition. The vogue inaugurated by Ruskin and Morris led to many artistic improprieties, and was the means of turning the comfortable nineteenth century dining rooms of the plutocracy into fourteenth century refectories, and their Victorian lobbies into romantic crypts. The modernist view of furniture was frankly utilitarian. A chair, for instance, was something to sit upon; it was something to look at; and, lastly, it was something to be placed in a room. It must satisfy bodily convenience; it must please the eye; and must convince by its true relationship to its surroundings.

There was a bold person who once ventured to remark to William Morris that a chair he had designed was uncomfortable; whereupon Morris thundered back: "If you want to be comfortable, go to bed."

Among illustrations of modernist furniture shown by the lecturer were a number of examples designed by French architects and artists.

Mr. W. Alban Jones, in proposing a vote of thanks to the lecturer, declared that it was high time that somebody started a campaign against modernism as being all nonsense. Art only began where function and logic ended. He did not feel that the modernists were on the right rails. The movement was nothing but a puritanical protest against over-ornamentation. It did not seem to him to express any conceivable or describable emotion.

The president, Messrs. J. C. Procter, Norman Culley, J. Addison and others took part in the subsequent discussion.

REWARDING GOOD ARCHITECTURE.

It is just ten years ago since the then President of the R.I.B.A., Sir John Simpson, brought forward his scheme for presenting a Medal annually for the best building completed within the County of London. The first medal was awarded to Mr. W. Curtis Green for his Wolseley House, Piccadilly, and the award attracted very great public interest to the new experiment. Since that date the Medal has been awarded regularly. In 1923 it went to Mr. Francis T. Verity; in 1924 to Messrs. Greenaway and Newberry; in 1925 to Sir Edwin L. Lutyens; in 1926 to Mr. Hubert Ladbetter; in 1927 to Sir Giles Gilbert Scott; in 1928 to Messrs. J. Murray Easton and Howard Robertson. The 1929 competition is now under way.

It was part of Sir John Simpson's original proposal that all the Allied Societies of the R.I.B.A. should be encouraged to make similar awards in their areas, and the R.I.B.A. Medal was offered to them for the purpose. For some years nothing was done, but at last Scotland took up the idea and instituted a quinquennial Medal. This was awarded in 1927 to Mr. John Watson and Mr. David Salmond for a building in Glasgow.

Meanwhile one of the Allied Societies overseas had taken up the scheme, and for two years past the London Jury has been awarding a Medal for the best building of the year in New Zealand. It is understood that one or two other Allied Societies are contemplating making a similar move.

The Essex, Cambridge and Hertfordshire Society has given a lead to all the other Allied Societies in England. The first award has gone to Mr. Basil Oliver, a well-known architect who is famous for the study he has given to old work in all parts of the country, and to the devoted efforts that he has made to save threatened beauty of every kind. The building for which he is receiving the honour is "The Rose and Crown," Cambridge.

The Medal will be presented to Mr. Oliver by the President of the R.I.B.A., Sir Banister Fletcher, at the Annual Dinner of the Essex, Cambridge and Hertfordshire Society of Architects on Thursday, 12 December, at Chelmsford.

Obituary

JAMES MACINTYRE HENRY [F.].

The death of James Macintyre Henry [F.], of Edinburgh, severs a link with well known Scottish Architects of the nineteenth century. He served his apprenticeship to Andrew Heiton, of Perth, and was for some time a draughtsman in the office of the even better known David Bryce in Edinburgh.

He was a native of Dunkeld, Perthshire, and carried out a considerable amount of work in that county, including Dunkeld House for the (late) Duke of Atholl.

His best known works in Edinburgh are the Midlothian County Buildings in Parliament Square and the Royal British Hotel in Princes Street.

It is about 35 years since I first became a member of his staff; and as I have been in partnership with him for nearly 25 years, it is hardly for me to speak of his later work, but a word or two about his personality may be of some interest.

His practice was varied, subject to considerable fluctuations and not without its worries, but he rarely was flustered and never in a hurry. He had a sound knowledge of materials and methods of construction but was slow to adopt new materials or new methods. He had not the knack of persuading a client to spend more money, but rather a flair for finding means to reduce the cost.

In regard to the acquiring of new business, he was one of the old school of architects, of whom I have known not a few but who appear to be fast dying out. He could rarely be persuaded to write a letter offering his services even if he had the plans in his office of the building which had been destroyed by fire or which was otherwise the subject of a building project. He took a keen interest in the affairs of the City of Edinburgh, and was Lord Dean of Guild of the city from 1912 to 1917.

T. F. MACLENNAN [F.].

THEODORE RIDLEY SAUNDERS, F.S.I., A.M.Inst.C.E.
(RETIRED MEMBER OF THE SOCIETY OF ARCHITECTS.)

Born in London in 1850 and educated at Dulwich, Mr Saunders went to Ventnor in 1872. He was articled to his brother, the late Mr. R. J. H. Saunders, M.I.C.E., and was afterwards in partnership with him for five years till 1883, when he took over his brother's practice. During that time he was engaged in the construction of the Isle of Wight (Newport Junction) Railway and Brading Harbour reclamation Railway and works. He retired from practice in 1917. He was F.S.I., A.M.I.C.E.

Besides numerous domestic and other buildings in the district which he designed and carried out, the following works may be specially mentioned: The Town Hall, Ventnor; Pavilion, Ventnor; "St. Lawrence Hall," the residence of Earl and Countess Jellicoe; "Craigie Lodge," the residence of the late Mrs. Craigie (John Oliver Hobbes); St. John's Church, Wroxall; St. Margaret's Church, Ventnor; Royal Spithead Hotel, Bembridge; and the Battenberg Block, Royal National Hospital, Ventnor. Mr. Saunders was also engineer for the reconstruction of the Royal Victoria Pier, Ventnor, Sandown Pier and Ryde Tramway and Promenade Piers, and carried out the water supplies for several villages in the island, and the Ventnor to Whitwell and Whitwell to Niton main roads.

R.I.B.A. PROBATIONERS

During the month of October 1929, the following were registered as Probationers of the Royal Institute:—

ANDERSON: ALEXANDER ROBERT FORDYCE, c/o Architectural Association, 34-36 Bedford Square, W.C.1.
ANDREWS: BERNARD SAMUEL, "Treleigh," Cromer Road, Weston-super-Mare.

BANKS: ROBERT LOUIS, 24 Sandy Lodge Road, Moor Park, Herts.

BAZELEY: AILWYN GEOFFREY, Alverne Hay, Penzance.

BENSON: ERIC SKIPWORTH, 236 Fog Lane, Didsbury, Manchester.

BERGER: LEONARD, 3 Spencer Street, Everton, Liverpool.

BICKNELL: PETER, 36 Edith Road, London, W.14.

BLOORE: David Burch, 79 Gladstone Road, Sparkbrook, Birmingham.

BOND: ROBERT OWEN, 499 Unthank Road, Norwich.

BRUCE: GEORGE ROBERT, 115, Church Road, Low Fell, Gateshead.

BRUCE, ROBERT ALEXANDER, P.O. Box 3590, Johannesburg, Transvaal, S. Africa.

BULL: THOMAS ALFRED, "Glengarry," 27 Town Moor Avenue, Doncaster.

CAKE: RONALD HENRY, "The Tower," 28 Harold Road, Southsea, Portsmouth.

CARRICK: JAMES ANDREW, 92 St. Leonards Road, Ayr.

CLARKE: LEWIS ARTHUR, 65 Highfield Street, Foleshill, Coventry.

COLE: CHARLES ALAN CROZIER, Cavendish Villa, Cavendish Place, Bath, Somerset.

COOK: ALEXANDER GARDNER MARTIN, Cragry, Thornly Park Avenue, Paisley.

CRICKMAY: HUGH WAYDELIN, Oasthouse, Five Ashes, Sussex.

CROIN: JOHN REGINALD PATRICK, St. Mary's Lodge, Louth, Lincs.

CUTLER: DUDLEY GAROOD, 3 The Close, Blackheath.

DEFRIES: JOHN GRAY, c/o Dominion Bank, 3 King William Street, London, E.C.

DEMUTH: RONALD PITCAIM, Southbourne, Bournemouth.

DEWHURST, JAMES, Oakleigh Villas, Sutton-in-Ashfield, Notts.

DOMINY, JOHN NEWEL, 46 Leaphill Road, Bournemouth.

DOUGLAS: JAMES, 16 Woodmill Terrace, Dunfermline, Fife.

DYSON: WILLIAM PARKER, Manor House, Hooton Roberts, Rotherham, Yorks.

FOSTER: JACK STROUD, 17 Whymark Avenue, Wood Green, N.22.

GIBSON: DONALD EVELYN EDWARD, Beech House, Elm Grove, Alderley Edge, Manchester.

GRAY: LOUIS HENRY, Sunningdale Nurseries, Windlesham, Surrey.

GREENWOOD: JOHN WILMOT, Two Barns, West Town, nr. Bristol.

GUY: STUART, Elworth House, Fairfield Road, Widnes, Lincs.

HADDOCK: HAROLD MALLEY, The Villas, Bolsover, nr. Chesterfield.

HADDON: DAVID STRACHAN, P.O. Box 4472, Johannesburg, South Africa.

HAGGER: BURT JAMES LESLIE, "Amiens," 51 Park Avenue, Chelmsford, Essex.

HALKERSTON: WILLIAM, 71 Fonthill Road, Aberdeen.

HAMNETT: VICTOR, 38 Grange Street, Bradford, Manchester.

HARMER: STANLEY JOHN, c/o Messrs. Atkinson and Long, F.F.R.I.B.A., Chartered Architects, 4 Trumpington Street, Cambridge.

HARRIS (JUN.): LUWEE, 38, Brar Lane, Leeds.

HARVEY: JOHN HOOPER, Dallings, Lower Road, Gt. Bookham, Surrey.

HASTIE: HAMISH PONTON, 30 Glendevon Place, Murrayfield, Edinburgh.

HEAPE: EDWIN, 356 Rosliston Road, Stapenhill, Burton-on-Trent.

HIN-SHELWOOD: JOHN, 63 Gardner Street, Glasgow, N.W.

HOLE: WILFRED EDGAR, 15 Thompson Street, Barry, South Wales.

IND: LESLIE, "Kedra," Bull Lane, Gerrards Cross, Bucks.

JAMES: WILLIAM JOHN, 4 Scott Street, Belle Vue, Shrewsbury.

JONES : JOHN RHAGEYR, "Oaklands," Stepney Road, Pwll, Llanelly.
 LAY : GEORGE QUINE, 10 Strathfield Gardens, Barking.
 LEWIS : HERBERT JOHN WHITFIELD, Grosmont, Mt. Pleasant, Chepstow, Mon.
 MARTIN-KAYE : DORIS AMY, 44 Doughty Street, London, W.C.1.
 McMULLEN : ALEXANDER LAWRENCE, 32 Evelyn Mansions, Carlisle Place, Victoria Street, S.W.1.
 McNICOLL : WALTER, 15 Baldovan Terrace, Dundee.
 MENDUS : HOWEL, 81 Glamore Road, Swansea.
 MILLER : JOHN ARTHUR, Woodplumpton House, Woodplumpton, Preston, Lancs.
 MORGAN : JOHN, 28 Cowbridge Road, Bridgend, Glam.
 MORLEY : JEAN ISOBEL, 43 Pembridge Villas, London, W.11.
 MORTON : ROBERT STEVENSON, 33 Mortonhall Road, Edinburgh.
 MURRAY : ALEXANDER, 40A Eleanor Street, Troyeville, Johannesburg, S.A.
 O'CONNOR : KENNETH STANLEY, "Cliffe Dean," Durham Road, Southchurch, Southend-on-Sea.
 PARKER : LESLIE TROWN, 113 Scott Road, Pitsmoor, Sheffield.
 PEVERLEY : CHARLES ERIC, 22 Harlow Moor Drive, Harrogate.
 PRICE : JOHN CECIL BENNETT, 14 Bedford Place, London, W.C.1.
 PRITCHARD : CYRIL, 36 Kingsway Avenue, West Point, Levenshulme, Manchester.
 RICHARDSON : HAROLD, 20 Shakespeare Road, St. Marks, Cheltenham.
 RICHARDSON : JOHN CLIFFORD, 79 School Road, Stretford, Manchester.
 RICKETTS : ERIC JAMES, 25 Lennox Street, Weymouth, Dorset.
 RIPPENGAL : SIDNEY JAMES, 5 Ashbrook Road, Highgate, N.19.
 ROBERTS : ALFRED HAROLD, 10 Eaton Road, Cressington Park, Liverpool.
 ROBERTS : GLYN, "Rutherglen," Haymans Green, West Derby, Liverpool.
 SCOTT : WILLIAM, 177 Chorley New Road, Bolton.
 SHARP : COLIN BASIL, Windmill Road, Flitwick, Bedford.
 SILK : AUDREY MARY : 15 Oppidans Road, Primrose Hill, London, N.W.3.
 STAMFORD : ALAN BARTHOLOMEW, 75 Norwood, Beverley.
 STEELE : DIARMAD RONALD, 17 Park Terrace, Glasgow, C.3.
 STEVENS : KENNETH ARTHUR, 278 Cowley Road, Oxford.
 SUTHERLAND : ALASDAIR CAMERON, 29 Ashton Road, Glasgow, W.2.
 TAYLOR : DOUGLAS SETH, St. Brendans, Wimbledon, S.W.19.
 THOMAS : ARTHUR SELWYN, "Heddfan," Upper Killay, Swansea.
 THOMPSON : ARTHUR, c/o 16 Wharnccliffe Street, Barnsley.
 TOMLINSON : HAROLD, 14 Trumpington Street, Cambridge.
 WALSH : RAYMOND COLLINGE, "Inglewood," Lime Grove Thornton, Blackpool.
 WARD : Benjamin, 20 Cemetery Road, Pudsey, nr. Leeds.
 WHYMAN : GORDON PHILIP, Mendip, Nursery Lane, Wilmslow, Cheshire.
 WHYTE : GEORGE JOHNSTON, 8 Garland Place, Dundee.
 WILLIAMS : ARTHUR ISLWYN, Maesyderw, Llanfihangel-ar-arth, S.O. Carmarthenshire.
 WINTERBURN : THOMAS FRED, 12 Lansdowne Terrace, Smirthwaite Street, Wakefield.
 WRIGHT : FREDERICK ROLAND, 66 Fosse Road South, Leicester.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students at the meeting of the Council held on 4 November 1929 :

BAMBER : STANLEY KELWAY, 80 Baxter Avenue, Southend-on-Sea, Essex.

BRITTON : EDWARD, Gladstone Street, Soundwell, Staple Hill, Bristol.
 BRUCE : ROBERT ALEXANDER, P.O. Box 3595, Johannesburg, Transvaal, South Africa.
 FRASER : JOHN STRACHAN, 22 Woodmill Road, Dunfermline.
 GIBSON : DONALD EVELYN EDWARD, "Beech House," Elm Grove, Alderley Edge, Manchester.
 HADDON : DAVID STRACHAN, P.O. Box 4472, Johannesburg, South Africa.
 MILLER : JOHN ARTHUR, Woodplumpton House, Woodplumpton, Preston, Lancs.
 ORMROD : FRANCIS JAMES MASSEY, 16 Beech Grove, Hoole, Chester.
 PATTERSON : JOHN, Bellevue, Ladybank, Fife.
 PULLEN : ROGER KENDALL, 3 The Vigo, Northampton.
 SCOTT : WILLIAM, 177, Chorley New Road, Bolton.
 STIRRUP : GORDON, Billinge End, Blackburn.
 TAYLOR : DOUGLAS SETH, St. Brendans, Wimbledon, S.W.19.
 TIMMIS : GORDON JAMES, Cuddington Hall, Malpas, Cheshire.

THE NATIONAL ASSOCIATION OF WATER USERS.

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers. Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

R.I.B.A. STATUTORY EXAMINATION FOR DISTRICT SURVEYOR AND THE EXAMINATION FOR BUILDING SURVEYOR.

The R.I.B.A. Statutory Examination for the office of District Surveyor under the London Building Acts, and the Examination for Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 7, 8 and 9 May 1930.

The closing date for receiving applications for admission to the Examinations, accompanied by the fee of £3 3s., is 16 April 1930.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

NOTES FROM THE MINUTES OF THE COUNCIL.

21 October 1929.

OBITUARY.

The late Sir Robert Lorimer, K.B.E., A.R.A., R.S.A. [F.], President of the Royal Incorporation of Architects in Scotland.—The Council passed a resolution expressing their sincere sympathy with Lady Lorimer and the Royal Incorporation of Architects in Scotland in the great loss which they had suffered through the death of Sir Robert Lorimer.

The late Mr. Milton Medary (Hon. Corresponding Member).—The Council passed a resolution expressing their deep sympathy with the American Institute of Architects in the great loss which they had sustained through the death of Mr. Milton Medary, Past-President of the American Institute.

INDIAN INSTITUTE OF ARCHITECTS.

The Indian Institute of Architects was formally admitted as an Allied Society.

THE TWELFTH INTERNATIONAL CONGRESS OF ARCHITECTS, BUDAPEST, SEPTEMBER 1930.

It was decided to accept the invitation to take part in the above Congress, and to appoint a small Committee to consider and report upon the matters which will be discussed at the Congress.

SMOKE ABATEMENT.

On the recommendation of the Science Standing Committee, it was agreed to approve the report of the Smoke Abatement Sub-Committee for publication in the JOURNAL.

ANNUAL CONFERENCE OF THE NATIONAL ASSOCIATION FOR THE PREVENTION OF TUBERCULOSIS.

A report was submitted by Mr. T. R. Milburn [F.], the R.I.B.A. delegate at the recent Annual Conference of the National Association for the Prevention of Tuberculosis.

The thanks of the Council were conveyed to Mr. Milburn, and it was agreed to publish the report in the JOURNAL.

AUTOGRAPH OF INIGO JONES.

The Secretary reported that Mr. Sigismund Goetze had kindly presented the R.I.B.A. with an autograph of Inigo Jones.

The cordial thanks of the Council were conveyed to Mr. Goetze for his generous gift.

SURVEY OF LYMORE HALL.

It was agreed to give a contribution of £5 5s. to the Society for the Protection of Ancient Buildings towards the cost of making a survey of Lymore Hall, which is to be demolished shortly.

BRITISH ENGINEERING STANDARDS ASSOCIATION.

Technical Committee on Portland Blast Furnace Cement.—Mr. W. T. Benslyn [A.] was appointed as the R.I.B.A. representative on the above Committee of the B.E.S.A.

Sub-Committee on Building Lime.—Mr. W. E. Vernon Crompton [F.] was appointed as the R.I.B.A. representative on the above Committee of the B.E.S.A.

Technical Committee on Nomenclature (Symbols and Abbreviations used in Engineering).—Mr. G. N. Kent [L.] was appointed as the R.I.B.A. representative on the above Committee of the B.E.S.A.

Committee on Standardisation of "Fire Resistance and Incombustibility."—Mr. A. H. Barnes [L.] was appointed as the R.I.B.A. representative on the above Committee of the B.E.S.A.

THE FELLOWSHIP.

The Council, by a unanimous vote, elected the following architects to the Fellowship under the powers defined in the Supplemental Charter of 1925 :—

Mr. Alan G. Brace,
Mr. Clement George [L.] (Aberdeen).

MEMBERSHIP.

Election, 2 December 1929.—Applications for Membership were approved as follows :—

As Hon. Fellow	1 application.
As Hon. Associate	1 "
As Hon. Corresponding
Member	1 "
As Fellows	20 applications
As Associates	81 "

Reinstatement.—The following ex-members were reinstated :—

As Fellow :	Edgar Sage.
As Associates :	John Boyd Lawson. Herman Alexander Scott.
As Licentiates :	George Cooper. Ernest Robert Walker.

RETIRED FELLOWSHIP.

The following member was transferred to the Retired Fellowship :—

Graham Clifford Awdry [F. 1888].

APPLICATION FOR ELECTION AS LICENTIATE UNDER SECTION III (F) OF THE SUPPLEMENTAL CHARTER OF 1925.
One application was approved.

Notices

THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1929-30 will be held on Monday, 2 December 1929, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 18 November 1929 ; formally to admit Members attending for the first time since their election.

To proceed with the election of candidates for membership whose names were published in the JOURNAL for 9 November 1929 (pp. 34-37).

To consider, and, if thought fit, to approve the Council's proposal that the references to the Assessor's Fee should be omitted from the Regulations for Architectural Competitions, and that these references contained in Clause 1 (paragraphs 2 and 3) of the Regulations should be transferred to the Scale of Professional Charges and the "Directions to Assessors."

INFORMAL DISCUSSION OF MATTERS OF PROFESSIONAL INTEREST.

At the conclusion of the above business meeting, there will be an informal and private discussion of matters of current professional interest or concern. Members are invited to bring up for discussion, with or without notice, subjects of professional interest or difficulty.

R.I.B.A. LONDON ARCHITECTURE MEDAL, 1929.

The attention of members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building completed within the County of London during the three years ending 31 December 1929, issued separately with the current number of the JOURNAL. Any member of the Royal Institute is at liberty to nominate any building for consideration by the Jury.

The Nomination Forms should be returned to the Secretary R.I.B.A. not later than 28 February 1930.

The Medal for the building completed between 1926 and 1928 will be presented to Messrs. Easton and Robertson, F.F.R.I.B.A., for the Royal Horticultural Society's New Hall, Greycoat Street, Westminster, at the General Meeting of the R.I.B.A. to be held on 6 January 1930.

EXHIBITION OF THE WORK OF THE LATE BERTRAM GROSVENOR GOODHUE [HON. CORR. MEMBER].

Through the kindness of Professor William Emerson [Hon. Corr. Member], Director of the Department of Architecture, Massachusetts Institute of Technology, a collection of pen and pencil drawings by the late Bertram Grosvenor Goodhue has been lent to the R.I.B.A. for exhibition. The Exhibition will be open daily between the hours of 10 a.m. and 8 p.m. until Saturday, 30 November (5 p.m.).

CONDITIONS OF CONTRACT.

In answer to many inquiries made by members regarding the recognised Form of Contract, the minute of the General Meeting (Business) held on 10 June 1929, is reprinted below for information:—

"RESOLVED that this meeting of the R.I.B.A. after full consideration of the terms of the proposed draft of the New Form of Contract now again submitted as in amendment of the existing and agreed 1909 Form of Contract, is unable to accept the same, but concurrently renews its offer to reconsider the amendment of the 1909 Form where necessary."

ELECTION OF MEMBERS, 7 APRIL 1930.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 April 1930 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 11 January 1930.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

Competitions

ABERYSTWYTH: PROPOSED WINTER GARDEN AND BAND PAVILION.

The Aberystwyth Corporation invite architects to submit, in open competition, designs for a Winter Garden and Band Pavilion.

Assessor: Mr. Arnold Thornely [F.].

Premiums: £100, £70 and £30.

Last day for receiving designs, 1 January 1930. Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Aberystwyth. Deposit £2 2s.

ACCRINGTON: NEW POLICE AND FIRE STATIONS.

The Accrington Corporation invite architects to submit, in open competition, designs for new Police and Fire Stations.

Assessor: Mr. Herbert J. Rowse [F.].

Premiums: £250, £150 and £100.

Last day for receiving designs, 28 February, 1930. Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Accrington. Deposit £2 2s.

DUMFRIES: PROPOSED TOWN HALL AND MUNICIPAL CHAMBERS.

The Provost, Magistrates and Councillors of the Burgh of Dumfries invite architects, resident or practising in Great Britain, to submit, in open competition, designs for a Town Hall and Municipal Building which it is proposed to erect upon an area of ground, being the site of the old Town Hall and Municipal Offices in Buccleuch Street, Dumfries.

Assessor: Sir George Washington Browne, P.R.S.A.

Expenditure: £45,000.

Date of delivery: Noon on 7 December 1929.

Premiums: £300, £200, and £100.

Conditions of the competition and block plan of the site may be obtained on application to the Town Clerk, with a deposit by crossed cheque of £2 2s.

GUILDFORD: NEW MUNICIPAL BUILDINGS

The Guildford Corporation propose to invite local architects to submit, in competition, designs for new municipal buildings.

Assessor: Mr. T. S. Tait [F.].

Premiums: £50 and £25.

[Conditions are not yet available.]

KINGSTON-UPON-HULL: NEW STREET FROM PARAGON STATION TO BEVERLEY ROAD.

The Hull Corporation invite architects to submit schemes in competition for the façades of a new street and openings to adjoining streets to be formed from the Paragon Station to the Beverley Road.

Assessor: Sir Reginald Blomfield, R.A., Litt.D., M.A., F.S.A., P.P.R.I.B.A.

Premiums: £750, £350 and £150.

Latest date for receiving designs: 12 (noon), 30 November 1929.

Conditions of the competition may be obtained on application to the Town Clerk, Guildhall, Hull. Deposit, £1 1s.

LIVERPOOL: PROPOSED PIER HEAD IMPROVEMENTS.

The Liverpool City Council propose to offer premiums of 1,000 guineas and 500 guineas in connection with a competition for the improvement of the amenities of the Pier Head.

[Conditions are not yet available.]

SWANSEA: MUNICIPAL BUILDINGS.

The Swansea Corporation invite architects to submit, in open competition, designs for new municipal buildings.

Assessor: Mr. Henry V. Ashley, V.-P.R.I.B.A.

Premiums: £750, £500, £300 and £200.

Last date for receiving designs, 18 January 1930. Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Swansea. Deposit £2 2s.

ANZAC MEMORIAL BUILDING, SYDNEY, N.S.W.

The Trustees of the Anzac Memorial Building invite competitive designs for an Anzac Memorial to be erected in the City of Sydney, New South Wales.

The qualification of competitors is defined in the conditions of competitions as follows:—

"The competition is limited to Australians who are legally qualified as architects in New South Wales or who are legally qualified to practice architecture outside of New South Wales provided that no competitor shall be employed as architect to the work until he has been duly registered as a legally qualified architect in New South Wales or until other arrangements, satisfactory to the Trustees and to the Board of Architects of N.S.W., shall have been made.

"Nothing in these conditions shall preclude the association of an Australian sculptor with a competitor either during the competition or in the execution of the work.

"For the purpose of this competition 'Australian' shall mean a natural born British subject who has practised or worked in Australia either as a principal or an assistant. Provided that no Australian soldier within the meaning of Part 4 of the Australian Soldiers' Repatriation Act 1920 shall be excluded by this clause."

The competition will be conducted in two stages; the closing date for the first stage is 24 January 1930. The cost of the Memorial is to be £75,000. The conditions of competition have been approved by the Institute of Architects of New South Wales.

Conditions of competition may be obtained from the office of the Trustees of the Anzac Memorial Building, 3rd floor, Wingello House, Angel Place, Sydney, or from the offices of the Institutes of Architects in the various Australian States, or from the office of the Agent-General for New South Wales, Australia House, London.

OLYMPIA, LONDON: "PAVILION OF LIGHT."

The *Daily Mail*, in conjunction with the General Electric Company, Ltd., is organising a competition in connection with the lighting, heating, decorating and furnishing, and electrical equipment of the rooms of a "Pavilion of Light," which will be erected at the Ideal Home Exhibition at the Olympia, London, in March 1930.

Jury of Assessors:

Sir Edwin Lutyens, R.A., F.S.A. [F].
Sir Duncan Watson, J.P., M.I.E.E.
Mr. Philip Connard, R.A.
Mr. Oliver P. Bernard.
Mr. Douglas G. Tanner. [L].
Mr. G. G. Wornum [F].

Premiums: For each room, 100 guineas, 25 guineas, 20 guineas.

Last day for receiving designs: 14 December 1929.

Conditions of the competition may be obtained on application to the *Daily Mail* Electrical Competition, Carmelite House, E.C.4.

Members' Column

PARTNERSHIP WANTED.

FELLOW R.I.B.A., wide experience, own practice, London for many years, and specialised in work that has been superseded by Government action. Capable. Master of all details pertaining to busy practice. Desirous of joining established practice as partner. Capital available.—Box 1110, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A., with extensive experience, is desirous of entering into Partnership with another keen and well-established Architect with a view to sharing responsibilities, and increasing clientèle, some capital available.—Apply in first instance to Box No. 2109, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

NOTICE OF REMOVAL.

MESSRS. CACKETT & BURNS DICK beg to notify that they have removed to 21 Ellison Place, Newcastle-upon-Tyne, and request that all communications in future be kindly sent there. It is also to be noted that the style of the firm hereafter will be "CACKETT, BURNS DICK & MACKELLAR."

ASSISTANCE OFFERED.

ASSOCIATE practising in West End, temporarily having insufficient work, would welcome any proposal to render assistance to another Architect or Surveyor.—Reply Box 8082, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECTURAL ASSISTANT.

CANDIDATES must have passed the Associateship examination of the R.I.B.A., or possess special qualifications in architectural design. Salary £350 per annum. Forms of application may be obtained upon application, enclosing stamped, addressed foolscap envelope, to Mr. F. Willey, F.R.I.B.A., 34 Old Elver, Durham. Last day for receiving applications, 6th December, 1929.

PRACTICE WANTED.

WEST RIDING Architect and Surveyor desires to purchase Practice anywhere in England. Must bear every investigation. Would consider Partnership.—Apply Box 1411, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

ASSOCIATE, with capable staff and good offices in Bloomsbury, is willing to allow use of his office by provincial members for correspondence and interviews.—Apply Box 1210, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION WANTED.

WANTED by a Fellow of the Institute, an office within easy access of Charing Cross or Westminster. Rent must be moderate.—Box 1511, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Minutes II

SESSION 1929-1930.

At the Second General Meeting (Ordinary) of the Session, 1929-1930, held on Monday, 18 November, 1929, at 8 p.m.

Sir Banister Fletcher, F.S.A., President, in the chair.

The attendance book was signed by 20 Fellows (including 9 members of Council), 18 Associates (including 1 Member of Council), 2 Licentiates (including 1 Member of Council), 2 Hon. Associates, and a large number of visitors.

The Minutes of the Opening General Meeting held on 4 November, 1929, having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

His Honour Judge Atherley-Jones, K.C., transferred to Honorary Associateship 1925.

Milton Bennett Medary, Honorary Corresponding Member. Past President of the American Institute of Architects. Member of the National Commission of Fine Arts.

Thomas Hastings, Hon. M. Arch. (Liverpool), Honorary Corresponding Member.

Mr. Hastings was awarded the Royal Gold Medal in 1922.

Roger Bradley Barker, elected Fellow 1921.

Harry Beswick, elected Fellow 1905.

Walter Ashbridge Chambers, elected Fellow 1907.

Robert Joseph Haddon, elected Fellow 1907.

James MacIntyre Henry, elected Fellow 1903.

John Hunt, F.S.I., elected Associate 1899, Fellow 1905.

Joseph Leeming, elected Fellow 1901.

Sir Robert Stodart Lorimer, K.B.E., Hon. LL.D., A.R.A., R.S.A., President of the Royal Incorporation of Architects in Scotland. Member of the Council and of the Allied Societies' Conference.

Albert William Smith, elected Fellow 1888.

Arthur William Yeomans, elected Fellow 1903.

Frank West Rich, elected Fellow 1898, transferred to Retired Fellowship in 1928.

Theodore R. Saunders, F.S.I., Retired Member of the Society of Architects. Admitted 1925.

Richard Ward Briggs, elected Associate 1923. Institute Medallist (Drawings) 1925.

Colin Stanley Brothers. Elected Associate 1922.

Ernest Edward Fetch. Elected Associate 1895.

Charles Hale. Elected Associate 1899.

Evelyn Arthur Hellicar. Elected Associate 1888. (Resigned 1928). Donaldson Medallist 1886-87.

Thomas Gildart Mansell. Elected Associate 1892.

Edward Wallis Mountford. Elected Associate 1920.

Richard McMinnies Roberts. Elected Associate 1902.

William Whitehead. Elected Associate 1907.

John Ellis. Elected Licentiate 1911.

Alfred Henry Lister. Transferred to Licentiate Class 1925.

Mansfield Price. Elected Licentiate 1910.

Sidney Thorpe. Transferred to Licentiate Class 1925.

A. William West. Elected Licentiate 1910.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute :

AS FELLOWS.

Frederick Batchelor.

Robert Sidney Kerr.

AS ASSOCIATES.

Alfred Vincent Booker.

Harold William Brittan.

Christopher John Brooks.

John Percival Wilkins Davies.

William Jean Theodore Godwin.

Geoffrey Walker Hill.

Alfred Ralph Keighley.

William Stanley Minty.

William John Vaughan Williams.

John Yeats.

AS LICENTIATES.

Ernest Earle Bird.

Francis William Brook-Greaves.

James Brown.

George Carter.

Sydney Rhys Crocker.

George Walesby Davis.

David Ditchburn.

Frederick Edward Halford.

Edward Joseph Harbottle.

John Carmichael Ireland.

Herbert Leete.

John Gould Oliver.

Ernest Pawley.

Frank Ralph Priest.

Major Albert Joseph Randell.

Henry Marshall.

Alexander Davidson Stewart.

Mr. Alan E. Munby, M.A.(Cantab.) [F.], having read a paper on "The Design of Science Buildings," a discussion ensued, and on the motion of Mr. H. T. Tizard, C.B., F.R.S., Rector of the Imperial College of Science and Technology, seconded by Sir Richard Gregory, Hon. D.Sc., Hon. LL.D., Editor of *Nature*, a vote of thanks was passed to Mr. Munby by acclamation, and was briefly responded to.

The President announced that the Council of the Essex, Cambridge and Hertfordshire Society of Architects had awarded the R.I.B.A. Bronze Medal and Diploma, for a building of outstanding merit erected within the area covered by the Society, to Mr. Basil Oliver [F.] for his building "The Rose and Crown" Public House, Cambridge.

The President also expressed the sincere and grateful thanks of the Essex Society for the kindness of the Council and Members of the Royal Institute in presenting the Medal and Diploma to them for the purpose of the Award.

The proceedings closed at 9.40 p.m.

ARCHITECTS' BENEVOLENT SOCIETY (Insurance Department).

HOUSE PURCHASE SCHEME (for property in Great Britain only).

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms :—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

RATE OF INTEREST, 5½ per cent. gross. REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—In 1928, over £20,000 was loaned to architects under this scheme, and as a result over £100 was handed to the Benevolent Fund.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary Architects' Benevolent Society, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

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